

# THE ETUDE

Price 25 Cents

## music magazine

October  
1940



ST. S.



VERDI



# FOR YOUNG PIANO BEGINNERS

A PLEASURE PATH  
TO THE PIANO  
(FOR THE PRE-SCHOOL CHILD)  
By Josephine Hovey Perry

This fascinating study book for the very youngest student of the piano starts as a role-playing book wherein the child (a) sings and plays a selected song, (b) reads the notes as they are played and (c) writes it. Gradually the young student is advanced until reading and playing are welded into one. All of the material is presented in a story form. The book abounds in illustrations that appeal to the child imagination. Ask for FREE copy of brochure on the psychology, pedagogy and procedure in pre-school piano teaching.

Price, 50 cents



## TECHNIC TALES BOOK ONE By Louise Robyn

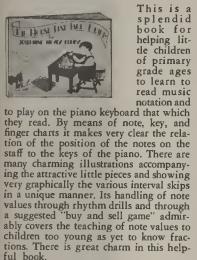
May be used in conjunction with any first grade instruction book for the piano. It contains fifteen essential principles in first year piano technic, building up the child's mind so that his finger dexterity equals his music-reading ability, thus aiding his interpretative powers. Each principle is introduced in story element, a feature that appeals to the child's imagination and creates interest.

Price, 75 cents

## TEACHER'S MANUAL TO TECHNIC TALES—BOOK ONE is an indispensable book for the teacher.

Price, 75 cents

THE HOUSE THAT  
JACK BUILT  
(READING AND PLAYING IN  
4 OCTAVES)  
By Josephine Hovey Perry



This is a simplified book for helping little children of primary grade ages to learn to read music, notation and fingering that which they read. By means of note key, and finger charts it makes very clear the relationship of the notes on the staff to the keys of the piano. There are many charming illustrations accompanying the attractive little poems showing very clearly the various fingerings in a unique manner. Its handling of note values through rhythm drills and through a suggested "buy and sell game" admirably fits it for use in piano classes to children too young as yet to know fractions. There is great charm in this helpful book.

Price, 75 cents

## FOLK SONGS AND FAMOUS PICTURES FOR PIANO BEGINNERS INCLUDES COLOR CHARTS & CUT-OUT CARDS By Mary Bacon Mason



A method book designed to meet the needs of piano beginners from seven to eleven years of age. Notation, rhythm, scales, keyboards, harmony, transposition, and musical form are presented in a most efficient and unique manner. Color charts and pictures over a half-hundred cards are provided. The former are to be cut and pasted in the book at designated places; the latter are cut out at the teacher's direction and the item of information they contain memorized.

Price, \$1.00

BUSY WORK  
FOR BEGINNERS  
(A WRITING BOOK FOR LITTLE PIANISTS)  
By Josephine Hovey Perry

The object of this book is to furnish entertaining and constructive "busy work" to little folk beginning piano study. Especially is this useful in class instruction. It aims to teach the relationship between the fingers and the keys and their representation on the grand staff. All directions are in rhyme. Teachers of private pupils frequently assign this book as "home work" to stimulate the child's interest.

Price, 60 cents

## YE CHRISTMAS PIANO BOOK CHRISTMAS CAROLS MADE EASY TO PLAY OR SING By Mary Bacon Mason Price, 75c

An attractive Christmas gift for little players, with large-size notes, full color, the text of each of the 34 carols being given in a space in which to paste an appropriate Christmas card.

## MORE BUSY WORK FOR THE YOUNG PIANIST (A WRITING BOOK WITH A MUSICAL APPROACH) By Josephine Hovey Perry

The immense success of the author's previous book "Busy Work for Beginners" inspired the publisher to produce this carefully prepared "busy work" for pupils who have advanced to the First Grade in music. It may be used, especially in class teaching, with any modern piano instruction book.

Price, 75 cents



*Oliver Ditson Co.*  
THEODORE PRESSER CO., Distributors, 1712 Chestnut St., Phila., Pa.

this *Bernard Wagness* program will help you get  
GREATER RESULTS YOU ARE NOW LOSING!

*The Market's Most Powerful Piano Teaching Material*  
NEW! JUST OFF THE PRESS

### THE WAGNESS "FAMOUS MELODIES" SERIES

An unusual group of piano arrangements which are published separately. The most popular songs and classics have been transcribed to fit the adolescent and high school pupils. Expertly fingered, phrased and pedalled. Send for Free Thematic containing samples of these numbers. Very moderately priced.

### THE ONE FOUR FIVE BOOK (RUBANK, CHICAGO)

By *Bernard Wagness & William B. Coburn* Price .75

A practical new approach to harmony study, stressing the fundamentals of Tonic, Sub Dominant, and Dominant Chord progressions. This book is also the best approach to *Popular Music Playing* through improvising accompaniments to given melodies. The only book of its kind.

### MUSIC FOR THE ADVANCING PIANIST

Selected by *Bernard Wagness* Price \$1.00

This large book is a collection of arranged melodies, all great favorites among lovers of music. It is intended to be used by Junior or Senior High School students and Adult Pianists possessing reading and keyboard ability slightly above the average. Grades 4 and 5.

### FIRST YEAR ETUDES FOR DEVELOPING TECHNIC AND STYLE

By *Bernard Wagness* Price .60

Sixteen easy musical etudes for developing reading, keyboard control, style and musical feeling. Very attractive illustrations to stimulate interest.



Mr. BERNARD WAGNESS  
America's Outstanding  
Child Specialist.

### BERNARD WAGNESS PIANO COURSE

Book Four . . . Book Five . . . Price \$1.00

These sensational books contain almost two hundred pages of exceptional reading material consisting of classics, original compositions, etudes, arranged favorite melodies, keyboard harmony, technic, teaching directions and biographies.

### Here's How To Secure DOUBLE ACTION IDEAS Free!

#### FREE GRADED OUTLINE OF TEACHING MATERIALS

Compiled by *Bernard Wagness*

Write for your complimentary copy of this valuable booklet. Each book and piece is analyzed as to the teaching points contained, and suggestions are also given for the solution of the teaching problems involved. Worthwhile suggestions included pertaining to teaching problems in child training. Free copies mailed gratis!

PIANO TEACHERS EVERYWHERE are NOW offered the OPPORTUNITY TO ENROLL in the *Bernard Wagness Correspondence Piano Normal Course*. This offer is absolutely FREE!

Never before has the door to share in the benefits of modern

You'll make a good start toward solving many problems. Get started now! Mail the coupon.

★ *Mr. Wagness uses the Steinway Piano exclusively, and sincerely recommends this instrument to all piano teachers and their students.*

# HAROLD FLAMMER, INC.

10 East 43rd Street • New York

OCTOBER, 1940

FOR  
YOUR OWN  
SAKE—TIE-IN  
WITH THIS  
PROGRAM  
\*  
MAIL THIS  
COUPON  
TODAY!

Harold Flammer, Inc.  
10 East 43rd Street, New York, N. Y.

Gentlemen: Kindly enroll me in the *BERNARD WAGNESS FREE Correspondence PIANO NORMAL COURSE*. I understand there is no fee or obligation incurred through this enrollment.

Name . . .  
Address . . .  
City . . . State . . .  
My dealer is . . .



# The Good Neighbor Policy

By

Blanche Lemmon

**I**F YOU SHOULD drive along Illinois' Fox River Valley roads early on a Monday afternoon in spring you might hear strains of *Sweet Adeline*, *Daisy, A Bicycle Built for Two*, or other modern melodies of another ballad being harmonized with gusto. Trace the music to its source and you would find that it emanated from a bus filled with animated, light-hearted, lusty lugged young people who embellished their songs with chatter and laughter. Then follow their trail of music and merriment and you would find it converging with that of other buses, all filled with equally youthful, high-spirited musicians. At the end of their short journey you would see these bus occupants alight, some of them set instrument cases on the grass, all smile broadly, and engage in a round of "hellos," "how-are-yous," "yoo-hoo," "well-here-we-are" and other friendly salutations. You would hear a lit in their voices, and a sparkle in their eyes. And by

A few minutes later there is mass migration toward two entrances of an adjacent school building. Into one of these pour about six hundred boys and girls; into the other go approximately the same number. Each member of the latter group carries a clarinet, violoncello or other musical instrument. They are the orchestra members—the others, a larger group, are the choral singers. Separately these groups are now to rehearse under two noted gurus.

conductors who have won distinction in the field of orchestra and choral conducting and who have come from some large music centers especially for this occasion. In a word, nine sets of musical representatives from nine different communities accompany a tenth set, which is acting as host, and all now go to take part in the final rehearsal for the Fox River Valley Festival.

Great conductors are fun and they are also finical. They're quick to pick flaws—they have to, for they have little time in which to eliminate them. And so they usually point out weaknesses in such graphic fashion that they will be hastily remedied. The boys of Fox River Valley remember

with particular enjoyment the way in which Noble Ginn not long ago brought the feminine spirit of the chorus into line. Said he, after listening to some muddled diction on their part: "Your articulation, girls, reminds me of a group I led in a song which contained the words, 'I'm as happy as a bee.' Actually, however, those were not the words that came from their lips. What I heard them sing was, 'I'm as sappy as a bee!'" Some day, of course, the girls will have just as good a story to tell on the boys. In the meantime the boys are making the most of this one.

#### Order from Chaos

By mid-afternoon the conductor's tactics and a generous application of hard work have resulted in satisfactory progress. The singers fare forth to the gymnasium to join forces with the orchestra. Here, eight hundred strong, they launch into the numbers which they are to



A TYPICAL HIGH SCHOOL FESTIVAL REHEARSAL  
This group of fine young Americans is that of the High School at Aurora, Illinois.

render together, works which must be given especially earnest care. These combination numbers are the closing selections of the program and will be the ones to linger in the minds of a departing audience. They must be excellent. Eight hundred persons must respond to the conductor's baton, as skill as would a half dozen, from eight hundred voices and instruments must come shading worthy of a string quartet. It is not easy, but it must be done. Otherwise the most dread of all dread things might happen: anti-climax at the finale.

By four-thirty this possibility seems obviated and the conductor speaks a word of praise and

lays down his baton. Immediately chairs scrape, feet shuffle, conversation rises in a crescendo. Rehearsal is over, tension unwinds—now for several hours nothing lies ahead but relaxation and fun. A swing band moves in, takes over, replaces serious music with "hot" and intricate arrangements of current popular airs. Saxophones moan and burble, a steady rhythm pounds out an invitation as drums and cymbals rattle and crash and boom. Boys meets girls asks, "Shall we?" and a tea dance begins. Other couples follow the lead of the first one, soon the place is filled with swinging bodies whose feet keep time to rhythmic syncopations. Light refreshments are consumed, introductions are made and acquaintanceship blossom. Ninety minutes tick themselves away in record time.

Soon, but not too soon for young, ever-ready appetites six o'clock sounds and dinner is announced. Dancing feet halt, become walking feet and then come to rest beneath tables. Again food is consumed, introductions are made and acquaintanceships ripen. There is jollity, with banter (good and poor), smiles and laughter. And plenty of food.

After dinner there is a split in the ranks while costumes and people undergo general refurbishment. Such reconditioning does not take long for opinions are asked and given and there is ample help for recalcitrant tie or zipper, bow or fastener, loct or curl. When composite parts of the Festival again unite in the gymnasium they form a colorful and beautifully groomed sight. Pastel dresses contrast with dark suits, neckties, handkerchiefs, beads, pins and bracelets add colorful touches. Carefully arranged hair shows lights and shadows. There is a change in demeanor, too. Extravaganza has been replaced by seriousness and decorum.

While they have been dressing an audience has been assembling. It already occupies all the available space on the main floor, the balcony seems filled and people are still arriving. Prickles of excitement run over youthful spines; pulse beats accelerate. Players run slight nervous hands over instruments to test pitch; singers look out over the audience and try not to wriggle in their seats. A clock points to eight; there is a moment of expectancy; then a burst of applause. The orchestral conductor appears, bows, mounts the podium and lifts his baton. The Festival begins.

#### A Miscellaneous Program

Now is the time that fine training reaps its reward. The boys and girls know their music and know it thoroughly. They have not crammed these pieces into their consciousness by playing and singing them until they became tiresome things. Instead, they have grown acquainted with them during the school year, gradually made them their own. Now under the stimulation of lights, audience and an inspiring conductor the selections come to life with the spontaneity and freshness that are vital to effective interpretation. Old master airs are now represented on the program, there is peculiarly sacred music, light and heavy music. It requires a whole gamut of capabilities. Orchestra, mixed chorus, girls' chorus, boys' chorus, all rise to the occasion as does the grand ensemble. Musical supervisors relax in their seats, feel almost tearful in their joy. The welkin rings with the closing number, there is a final thunder of applause, then praise, laughter, talk, congratulations, commotion. Instruments are packed, multitudinous details are attended to, last-minute messages are spoken. At last buses draw up and from inside and outside a salvo of good-bys are shouted. They snort, slam doors, shift gears (Continued on Page 697)

By four-thirty this possibility seems obviated and the conductor speaks a word of praise and

# Armies of Singing Men

Editorial

portant part and enlist its members in effective promotional work.

The first meeting was six years after the end of the great war. Many in the group had been brought together in song, in a more or less crude way, back of the trenches. Others had memories of the truly magnificent work done by German-American and Scandinavian-American citizens in pre-war days. The Sängerbunds which traced their roots straight back to the Meistersingers whom Wagner immortalized, had brought to thousands of Americans the beauties of the male



ASSOCIATED GLEE CLUBS FESTIVAL AT THE NEW YORK WORLD'S FAIR

It was the general practice of American male chorus organizations to sing only to their friends and subscribing members. No tickets to their concerts were sold and the public was not admitted. It followed therefore at the time of this meeting that interest in male choral singing was virtually lacking on the part of the overlooked and uninvited public. How to create it and, through it, many new singing groups became the problem discussed by these assembled glee club men.

The answer, it was decided, was a national cooperative organization whose activities would include joint concerts open to the public in all great cities, with choruses of many hundreds and even thousands of voices. The wide publicity attached to such concerts would, it was believed, lead singing men everywhere to get together for participation in these festivals. It was felt also that in such an organization the stimulating factor of esprit de corps would play an im-

chorus singing of the simple and endearing folk song masterpieces of the Germany of yesterday.

The old Sängerbunds had "Sängerbests" of the "United Singers" which embraced the leading German singing societies of America. These huge musical conventions were given in different parts of the United States and were attended by many thousands of people and through them the greatest citizens of the land from the President down, paid tribute to music. All the foremost singing nations of Europe, notably Wales, Sweden and Norway, had similar festivals, which, although they did not have such a vast attendance, were none the less enthusiastic.

With the great war this movement, of course, met a serious setback. Now those who realize the value of "Armies of Singing Men" are rejoicing in the revival of the organization of such groups in all parts of the country.

Sociologists, particularly those (Continued on Page 706)

# Take Time to Take Time

By the Distinguished French  
Pianist and Conductor

Maurice

Dumesnil

Mr. Dumesnil, who is now in South America, has been meeting with great success in his recitals in the leading cities. He has also been conducting widely heralded performances of *Evangeline Lehman's oratorio, "Satine Thérèse of the Child Jesus."*—EDITORIAL NOTE

UPON MY RETURN from war torn Europe to New York I was walking along one of New York's busy avenues when my attention was called by something unusual. It was shortly after midday and crowds were pouring out of offices and stores, and rushing into the restaurants for lunch. In one of these, the popular kind, were some very high tables; the customers extracted their food from a compartment which was opened by a slot machine; then they stood before those tables and in a few minutes gobble up a sandwich, a salad, a pudding or a pie, washed it down with a cup of coffee and rushed out as fast as they had come in.

Some readers may well be surprised at my finding this unusual. But I had just arrived from France and Belgium, where the meal hour is observed with strict ritual, which can be accomplished with plenty of time, where in fact the shops and business places are closed from twelve to two o'clock in order to give everyone ample time to eat and to relax comfortably. Be that what it may, that simple street scene brought to mind certain pictures of the musical situation of to-day.

Rush... Flash... Hurry!... Everywhere... For everything... It seems as if the twenty-four hours of each day were no longer sufficient to work, rest, sleep, read. All events of life must be accomplished in whirlwind, or in "machine gun" fashion. In all quarters one hears: "Too long!" "Cut that down!" "What's a short cut?"

How does musical art stand under such conditions?

The first thing that comes to my mind is radio. It has done remarkable things in many ways, has contributed hugely to spread much knowledge and appreciation. While this is denied by no one, still are not some of its methods condemnable and even dangerous? With few exceptions everything connected with it is subordinated to the element of "time." I know of one conductor who occasionally directs a weekly broadcast over a wide network. For a whole hour his attention concentrates exclusively upon watching the clock, and his efforts, instead of centering upon the interpretation of the music, are monopolized by the matter of "getting there" before the hands of that clock do.

On another weekly hour I recently heard the



M. MAURICE DUMESNIL AT LIMA  
This picture of M. Dumesnil was taken during his present concert tour of South America. The building at the rear is the Grand Opera House of Lima, Peru. Reading left to right: M. Dumesnil, the soprano Zolla Delgado, and the Pianist soprano, and Senor Mario Casas, impresario of the opera company.

last two movements of a Beethoven piano-forte concerto. The *adagio* contains various measures of rest: invariably the conductor cut them short by a fraction, probably thinking that waiting the proper length was an unnecessary loss of that precious time.

A pianist-composer who also broadcasts a weekly program has admitted that the mutilated way in which he presents works of the classical masters is due to the demand of his studio manager that each selection should not run over a minute and a half. What becomes of the original composition under such ruling is easy to imagine. Never mind the composer, however: the attention of the public seems to get there at all cost and sooner than anyone else. Those demagogues are usually clever peddlers and their attractive way of presenting their worthless wares often succeeds in filling their pockets quite comfortably.

One wonders if this general atmosphere is not responsible for certain conditions of details which have sprung up in the last few years. For instance, in piano playing, a new tendency seems

to have emerged, calling for constantly faster and louder performances. The more beautiful qualities of the piano forte, the lovely tone coloring effects, the admirable capacity of its sounding board and its pedals for the production of long waves of subtle tone are discarded for the benefit of dry percussion characteristics. Much playing heard over the radio and elsewhere sounds like "chop sticks." Rhythms and accents are over-emphasized with corresponding damage to expression and phrasing.

## The "Rush" Mentality

Personally I have heard questions arising from students which are typical of the new "rush" mentality. Once I was recommending to a young pianist the study of scales in dotted thirds and sixths, which he had hitherto unduly neglected. "Oh yes... I will do that, but, what a time saver this is going to be; I will be able to exercise two fingers at a time!" was his amazing comment. Another one to whom I suggested slow and even very slow practice of single scales, remarked: "Isn't that a terrible loss of time?"

I believe that a discussion of such matters is in order. Much damage is constantly done by such strange misconceptions, and an effort ought at least to be made to stem their tide.

The theory has been advanced by some medical scientists, that each human being is born with a definite number of heart beats and after they are spent out this organ is no longer able to perform its duty and death occurs. Should this be a fact, and there is no reason to doubt it since it appears quite logical, any individual will live longer if he does not inconsiderately throw away much of this vital reserve. The acceleration caused by a state of permanent rush certainly helps to create such a condition. Hardly a day passes without our reading the death notice of some prominent person, "from a heart attack," often at a premature age. These deaths happen mostly in crowded cities and among people whose profession or habits keep them on a perpetual rush; in the country they take place much less frequently, as statistics conducted in France on several occasions have repeatedly demonstrated.

Truly, nothing can be gained by attempting to get anywhere more quickly than reason permits, and this applies to music also. But who has not met at least one young pianist who after studying his music three or four years, deliriously狂喜 before the friendly gathering of a home town music club, then gets circulars printed with the ambitious mention "concert pianist" and feels offended if some manager does not at once come up with a proposition for a concert tour?

## No "Short Cuts"

It should be repeated, and emphasized, that there is no "short cut" to anything artistic. An editorial in the March issue of this magazine exposed with remarkable lucidity the commercial purposes of the "half baked musical demagogues" who come out every now and then with a new scheme of doing away with practice. Incredibly as it may seem, they often find response because of universal impatience to "get there" at all cost and sooner than anyone else. Those demagogues are usually clever peddlers and their attractive way of presenting their worthless wares often succeeds in filling their pockets quite comfortably.

But if there cannot be any "short cut" through new systems of devices, still there is a way to save time; it is very old and thoroughly orthodox: I refer to intelligent (Continued on Page 710)

# Good Singing Is Natural

A Conference With

Jussi Bjoerling

Internationally Distinguished  
Tenor, Leading Tenor of The Metropolitan Opera

Secured Expressly for *The Etude* by Myles Fellowes

ACH YEAR NEW GROUPS of young people find that they have voices and set about discovering the best and surest means of developing them. Thus, while the subject of vocal technique is constantly a new one, it is also as old as the race of man. People sang long before they built instruments to play upon, and the fundamental principles of vocal emission must have been the same, ever since our first ancestors experienced the pleasure of expressing their emotions through song. Whether one sings an operatic *aria* or a simple country call, these fundamental principles are the same, because singing is primarily a natural physical function. The rules of study which we apply to our vocal development are not imposed upon us; on the contrary, they are formed from centuries of observation of the natural behavior of those parts of the body that are used in singing. While the young child must be taught everything he is to do, certain actions are more natural than others. Eating, for instance, is more natural to man than driving an automobile. I like to regard singing in the light of a natural function. It is not thoughtfully taught, and carefully learned, but basically, it is a part of natural human living. Its rules and habits, therefore, should always conform to natural physical behavior.

Vocal study, then, is at its best when it is entirely natural. Indeed, the more natural it is, the easier it becomes. It is better to avoid vocal problems in the first place than to correct them after they have become burdensome. The pupil who is fortunate enough to have his groundwork presented to him along the most simple, natural lines, will find few problems with which to contend. Among the chief tasks to watch in mastering vocal art along simple, natural lines, are breath and resonance.

## There Is No Trick About Singing

There should be no "trick" about either. No singer holds the "secret" of good breathing; it is born into every normal human body. If you watch the easy, natural breathing of a very young child, you will find the best model. Observe

the full, deep breath that the child draws, bringing into play the powerful abdominal muscles to form the basis of correct breathing. It is only later in life, when the natural, unformed habits of childhood become alloyed with a certain amount of self-consciousness that the danger of chest breath (or top breath) occurs. Each breath must be well supported by those great abdominal muscles, and pushed by them against the diaphragm and thence along the tracts of vocal resonance.

To a certain extent, good breath control is an automatic function. Some singers are equipped by nature with wider chests and larger "lung boxes," and they, of course, can manage a larger supply of air without extra effort. This particular physical structure can never be acquired. But smaller frames can do much toward improving and developing breath control, provided that it is always correlated along natural lines and never forced. Forced breathing spoils good tone.

To facilitate the proper "resonating" of breath, the young singer must first make himself aware of the various chambers of resonance, and then utilize them consciously, and to their fullest extent. A preliminary study of anatomy is helpful. When one knows what valuable chambers of resonance lie back of the nose and above the soft palate, and when he studies charts that show exactly how the air passes into these chambers and vibrates within them, he then has a clearer conception of the goal for which he is to strive.

Between the drawing and resonating of breath lies the important process of controlling it. The young singer should strive for a completely even passage from one register of range to another. Scale work is excellent practice for this. The vocal passage from the lowest to the highest tones must be accomplished as evenly as on a perfect scale and arpeggios.

The young singer should strive for a completely even passage from one register of range to another. Scale work is excellent practice for this. The vocal passage from the lowest to the highest tones must be accomplished as evenly as on a perfect scale and arpeggios.

The conserving, or budgeting, of breath so that it lasts throughout a long phrase, is largely a matter of thought and of practice. If one thinks his way through the phrase before he begins to sing it, he can gradually train the breath to follow it, this mental picture.

The mechanics of the process consist in emitting as little breath on any one note as is necessary for vocalized tone, storing up the breath supply, not for single tones, but for the line of the phrase as a whole. Then, at its close, the singer is never completely at the end of his resources. This process of control is achieved only after long and careful study. The actual question is what this study should be, can never be set forth in a single set of rules. It is for the individual teacher, who sees exactly what the student's strong and weak points may be, to devise the actual ways and means of practice.

Once the student has found his way into the correct drawing, controlling, and resonating of breath, he will do well to forget about it and allow this correct procedure to take care of itself, again as naturally as possible. Too much concentration on breath control, oddly enough, makes for self-consciousness and confusion. Certainly, the student must think about it while he is learning to master it! But once these mechanics are well under control, let them become second nature. It is a fact that if, in singing, one begins to think of breath, breath, and nothing but breath, he will become short-winded. Many natural functions are affected this way. If, for instance, one allows himself to concentrate on swallowing or blinking the eyelids, he will find himself compelled to touch an act far more frequently than normal. It all comes back to behaving as naturally as possible, lest a "problem" grow out of what should be a perfectly natural procedure.

## A Daily Practice Plan

Without presuming to counsel others as to individual exercises for practice, I will gladly outline my own routine. Each daily practice period is begun with scales and vocalises. Due respect is paid to the grand scale, devoting a full breath to each tone, striking it squarely in the center, exploring it fully, and resonating it well. Then the scales are taken at a faster *tempo*, progressing to vocalises in all the keys, and in all the registers of the voice. It is usually helpful to select exercises that have some bearing on the music one is studying. In practicing a song like Rossini's *La Danza*, for instance, with its rapid passages and great leaps, I devote some preliminary minutes to perfect scales and arpeggios.

The young singer should strive for a completely even passage from one register of range to another. Scale work is excellent practice for this. The vocal passage from the lowest to the highest tones must be accomplished as evenly as on a perfect scale and arpeggios.



Jussi Bjoerling in "La Bohème"



Jussi Bjoerling in "Rigoletto"

## Music and Culture

piano, where the tones already exist without possible change of tonal quality. There cannot be no break, no sensible transition, no alteration of voice, no passing from the low register, to the middle, and then to the high. The student does well to train himself to listen to his own singing, and to keep his ear alert for the absolute evenness of his scale.

One of the most important lessons the young singer must learn has no direct bearing on vocal problems. He must realize that he is first of all a musician, and secondly, a singer. He must believe that the best technical singing is valuable only insofar as it serves music. There is a possibly natural tendency among young students to sing longingly at the "fireworks" of vocal style, the trills, the runs, the long, high C's. Where these accomplishments fail, the normal lines of vocal technic are, of course, necessary. But the moment they open the door upon conscious showing off, they become harmful. Technical display for its own sake is well named "fireworks"; it may be brilliant and showy, perhaps—but it is also artificial, ephemeral, musically meaningless. The wise student early realizes that his vocal equipment is but an instrument upon which music may be performed—and the music is always more important than the instrument!

Let the singer's first thought be of the music to be performed. Notes and indications should be read carefully, then followed attentively; the meaning of words and markings must be clearly understood; the interpretations should be planned with due respect for the written symbols and also for the niceties of style or period that lie back of them. Only then can one be ready to sing. Exaggerations or "effects" never should be allowed to mar the fidelity of the performance. During the great operatic florescence of the 18th Century, for example, the style of the period demanded that high notes should be held over long. In many of the operas of Meyerbeer, Donizetti, and Bellini, there are high C's, and the like, marked with indications that demand their being held. And in such cases, they must be held—not for the singer's sake, but for the composer indicated it. It is a serious error of style, however, to carry over the holding of top notes into music that is not so indicated. What is good in one case may be distinctly bad in another—and who is the judge? Always, the composer. The fewer liberties taken with "effects", the better the effect will be.

## Early Training Important

It is always a great advantage when the student learns the rudiments of good musical habits at an early age, in his own home environment. That cannot be regulated, of course; it is just a piece of good fortune. I had that good fortune. My father was one of the best known tenors of my native Sweden, and my two brothers, also singers. We had, in fact, only tenors; all four of us continuing our studies together. My father is the teacher. I began to sing at the age of four for the sheer instinctive pleasure of singing; I had no studies at that age, of course, but my father began my teaching when I was still a small boy. His vocal creed is built around the complete naturalness of approach that I advocate to-day—and it is advocated because it has been proven to be good.

When I was nine years old, my father brought us to America, to sing as a family quartet. Except for the necessary years of study, I have been singing ever since. My operatic debut was made in Stockholm, at the age of nineteen, and now at the age of twenty-nine, (Continued on Page 698)

Romance in Songs  
By Janet Culler Mead

MANY TEACHERS find that a club meeting is more lively and gets farther away from the class room and lesson atmosphere, if a good game can be entered into by all of the members present. A game is only of value if it presents the spirit of a contest, and it is of benefit to no one if it has been played before by any of the members. It must be fresh and original. Often the teacher is at a loss to find such a game. In its old form, the game here presented has

FIFTY YEARS AGO  
THIS MONTH

Heavis D. WHARING, widely known American musical scholar, pianist and teacher, remarked, in discussing "The Mental Reading of Music":

"The right way to acquire the ability to read music mentally is to learn to sing without the aid of an instrument, according to the movable do system, which is the same as tonic Sol-fa, only set to music. You can then sing the notes in any key, with or without notes, until you can sing correctly any progression whatever, including all sorts of skips. Later you will learn to transpose the scale into all keys, and then you will learn to modulate, using selected solfegios for illustration and practice in sight-reading, transposition, and modulation. You will then be able to read in any key, and to sing the intonation of an instrument, and if you can thus read it and sing it you can surely as well read it without singing, for the mental operation of reading is the same, whether one reads aloud or silently. All the above applies only to the understanding of melodies, and the reader should endeavor to apply to the preceding and following notes. To understand and conceive harmonies you will need further practice, such as singing in chorus, playing transposed exercises on the organ or piano, writing music from dictation, that is, writing down what is sung, or played, harmonizing melodies, filling out figured basses, analyzing musical forms, and so on, up to harmonic structure, rhythmic figures and thematic development, and in short, filling out a varied musical experience. While it is comparatively easy to acquire the ability to read a melody or a single voice, in part-music the comprehension of harmonies requires much more extensive research and study, and to read the greatest works, such as a symphony or an operatic score, requires that one shall know all about music, he, in fact, a learned musician."

Song Titles that will fill the blanks in the "Romance in Songs."

1. Long, Long Ago
2. Coming Thru' the Rye
3. Robin Adair
4. Annie Laurie
5. Dixie
6. Maryland, My Maryland
7. Love's Old Sweet Song
8. Stars of the Summer Night
9. How Can I Leave Thee
10. Church in the Wildwood
11. Tenting on the Old Camp Ground
12. Sweet and Low
13. Juanita
14. Home, Sweet Home
15. Becht the Halls with Holly
16. Yankee Doodle
17. Jeannie With the Light Brown Hair
18. Darling Nellie Gray
19. Blue Bells of Scotland
20. Farmer in the Dell
21. Bull Dog
22. Silver Threads Among the Gold
23. Old Black Joe
24. My Old Kentucky Home
25. Oh! Susannah
26. Brilla a Toren Jeanette, Isabella
27. Old Oaken Bucket
28. Silent Night
29. Come Back to Erin
30. Old Folks at Home
31. Star Spangled Banner
32. Rocked in the Cradle of the Deep
33. Over There
34. America
35. The Stars and Stripes Forever

been tried many times. There is a new twist, however, that will test the pupil's wits, and it is suggested that a combination of this and the game in its more prosaic form be made.

First read the story aloud and as you come to a blank, play on the piano the corresponding numbered tune on list of answers. Let the group call out the answer as they guess it. After the story is finished read it through aloud filling in the correct name. And now, the new version of the game. Distribute copies of the story as printed below and out of the list of answers, also pencils. Tell the pupils to make a test of their ingenuity they are to substitute titles of other well known and appropriate songs instead of using the answers as given. Allow fifteen or twenty minutes for filling in the blanks in the story. Collect the papers and announce that they will be judged by a committee which you then

name, and that a prize for the best answers will be presented at the next meeting of the club.

## A Romance in Songs

A young man—met a young woman just as she was—. His name was—, and hers was—. The young man came from a little town way down in—, and the young woman had been born and raised in—. He sang—, to her under the—. He said—, and asked her to marry him in the—, and to go—. With him. She replied in accents—, that she would be pleased to do so.

When the girl's sister—heard about the arrangements she said, "You must be married in my—, and we will—." And so the wedding took place as the sister suggested. The best man was—, and the flower girl was—. Another dear, sweet child, —, cried because she could not be the flower girl and carry the—. Among the wedding guests was the—, who had been asked to bring his—, to guard the beautiful wedding gifts. There were many very costly presents, among them, a piece of valuable tapestry that had—. They asked me to bring my faithful servant—, from—, to serve the wedding lunch. In the middle of the lunch I said to one of the family—"there doesn't seem to be anything to drink." She called a couple of girls and said—"so we can drink cold water in the—." It was very dark outside of the house, for the wedding took place in the—.

The bridegroom did not take his bride on the trip he had planned, for his brother cable him to—, and see the—. And so the newlyweds left the land of the—, and after being—, they landed safely—. They had a nice trip and returned to—, where, like the fairy prince and princess, they lived happy beneath—.

## Romance in Songs

1. Long, Long Ago  
2. Coming Thru' the Rye  
3. Robin Adair  
4. Annie Laurie  
5. Dixie  
6. Maryland, My Maryland  
7. Love's Old Sweet Song  
8. Stars of the Summer Night  
9. How Can I Leave Thee  
10. Church in the Wildwood  
11. Tenting on the Old Camp Ground  
12. Sweet and Low  
13. Juanita  
14. Home, Sweet Home  
15. Becht the Halls with Holly  
16. Yankee Doodle  
17. Jeannie With the Light Brown Hair  
18. Darling Nellie Gray  
19. Blue Bells of Scotland  
20. Farmer in the Dell  
21. Bull Dog  
22. Silver Threads Among the Gold  
23. Old Black Joe  
24. My Old Kentucky Home  
25. Oh! Susannah  
26. Brilla a Toren Jeanette, Isabella  
27. Old Oaken Bucket  
28. Silent Night  
29. Come Back to Erin  
30. Old Folks at Home  
31. Star Spangled Banner  
32. Rocked in the Cradle of the Deep  
33. Over There  
34. America  
35. The Stars and Stripes Forever

THE ETUDE

## How Ferruccio Busoni Taught

An Interview with the Distinguished Dutch Pianist

Egon Petri

Secured Expressly for The Etude  
By Friede F. Rothe

decision was made in 1900 when I went to study with Busoni. The problem of the violin never really arose again.

## The Close in Session

In Weimar, about thirty of us would gather at the Temple on Friday afternoons, and Busoni would say: "Well, who wants to play?"



FERRUCCIO BUSONI

It took quite a little time for someone to find sufficient courage to sit down at the piano first. Very often it was I, since knowing him so well made it somewhat easier. I was therefore nicknamed "Egon, the Reliable." When the Duke would come to hear the Busoni pupils play, I could always be depended on.

On the entire class, I now recall Palmgren, the Finnish composer, Theodore Szanto, a great Hungarian pianist, who is no longer living, and who was Busoni's assistant and Maud Allen, the dancer; the latter easily remembered because she was the only listening student.

In one afternoon, perhaps a dozen pupils would play, and at other times only two. Busoni would permit the person who was playing to go right on without stopping for details. He never taught technique. Pupils who came with such problem were recommended to his assistants. As for myself, I found much fault with my phrasing and tempi in the Beethoven sonatas.

Busoni showed no interest in anyone without

talent. The custom of playing before each other was perhaps the best possible experience for the growing young artist, but for those not gifted, it was very often a catastrophe. The experience of one such girl is related vividly because of the heartlessness it engendered. She was playing the first movement of the Beethoven "Concerto in C major" so badly that Busoni, who was accompanying her at another piano, stopped taking her seriously and began to have fun; he modulated into C-sharp, but she ignored it. The rest of us began to laugh, and the poor girl burst into tears. She begged to be allowed to play the second movement, insisting that she had played it beautifully at home. Play it she did, but with no better results.

When the session was over, Szanto suggested that we all contribute a certain amount with which to send her home. This we did. Later, as several of us walked down the street, we looked through the window of a very expensive restaurant, and who should be sitting there but Szanto, feasting on a beefsteak—brought with the money he had collected.

Our most beautiful experiences, however, were reserved for those evenings when we came to Busoni's house and he played to us for hours. Later, he would take us all to some hotel, where before refreshments were served "Egon" he very often treated us to his violin. And he had a special talk about the music he had just played. We learned more in this way than would have been possible through a dozen ordinary lessons. It was the contact with the man, more than with the teacher, that inspired us. Although we received only so much from this spiritual and intellectual communication as each of us was capable of absorbing, his brilliant insight into the life and form of a composition, his rounded knowledge of historical and aesthetic questions and his profound belief in ideal, unalterable concepts, could not help but give even to the least of us a more complete and knowing outlook.

## A True Evaluation

I myself received an evaluation of art which it can be truthfully said, on looking backward, could not have been obtained in any other way. Busoni's ideas and personality determined my direction and growth to such an extent, that it is certain I would not be the same pianist if somehow there had not been this opportunity to study with him. The manner in which my taste and judgment were developed, is due to him, as well as the knowledge that technic is a matter of intelligence and coordination, not of mechanics. I also learned to see music as a whole, in its broadest aspects of both forms and periods, together with its minutest details and various relationships. For Busoni, the paramount thing was a big line, a wide and unified.

When speaking of himself, Busoni was fond of saying, "I don't like meat, but I like meat, nor egg like egg; likewise for the piano to sound just like piano." It was always the highest striving—the transcendental striving and approach that was so characteristic of Busoni's teaching.

As for the pedals, Busoni himself used them very little and expected the same of his pupils. Once I said to him, "You know, I don't think my pedaling is what it should be." In answer he simply laughed, just as he did at another time, when after playing the Bach "Chaconne," I complained of not being able to produce a big enough tone. (Busoni did not like big or overpowering tone and always played (Continued on Page 710)

OCTOBER, 1940

FRAZ PETER SCHUBERT steps to the piano, seats himself on the bench, and proceeds to play a composition written after his death in 1828.

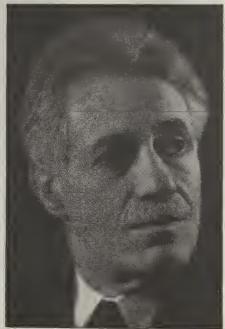
At least, thus do the Hollywood scholars perform miracles with the world's musicians. For this is a scene from a recent movie short depicting incidents from the lives of classical composers. The infidelity in the scene, as surprisingly few musicians and music hearers seem to know, is that Schubert in the picture was playing *The Bee*, which this particular Schubert did not write at all and which did not exist in his lifetime.

The popular little tune, "The Bee," was written by a Franz Schubert, true enough, but not by *the* Franz Schubert. Franz Peter Schubert, the master composer of the great "Unfinished" Symphony No. 8, in B minor, lived from 1797 to 1828 and wrote many Viennese medleys and melodies, but he did not write *L'Abelle ou Die Biene*, as *The Bee* sometimes is listed. This piece was composed by a Dresden violinist and minor composer named Franz Schubert (sometimes Francois) born in 1808 and active until his death in 1878. Thus Schubert was known in his day primarily for his *The Bee*, but careless musical bibliographers and publishers have by now robbed him of even this. And curiously *The Bee* is attributed to *Franz* Peter Schubert, who could very well be playing it.

Numerous are the confusions of this sort, caused either by deliberate hoaxing, plagiarism, or the carelessness of record keepers. Not all are ancient musical history. There always are cases in the courts similar to the one filed recently by the owners of the copyright to a song, *Tell Me More*, written in 1925 by George and Ira Gershwin and Buddy DeSylva. The suit, filed recently by one filer, contended against another because the latter used a song, *Says My Heart*, which it was alleged closely resembles *Tell Me More*.

Actual stealings are rare. It is not inconceivable that with all the possible sound combinations two musicians might hit on the same melody, or that a musician might retain a heard sound without realizing, when he later composed a similar, that it was not original.

Musical families, of course, are the first to suffer from such mix-ups as penalized the obscure Franz Schubert of Dresden. The Johann Strauss'es, because there have been three musicians by the name, often are victims of slovenly musicographers who attribute the music of one to another. So, too, is the work of Richard Strauss, is labelled as that of one of his sons. The Bachs, the Webers, the Brahms, the Johanns, the Bauchs, there were four outstanding composers in the family: Johann Sebastian, the father; Johann Christian, the younger among the boys; Johann Christoph Friedrich; Michael, a cousin of Johann Sebastian's father; and Karl Philipp Emanuel, the second and most noted son. No family did more for music.



Fritz Kreisler  
The opposite of a plodger, Fritz Kreisler, owing to a lack of material for his compositions, wrote original compositions, which became huge successes, although he modestly attributed them to ancient composers.

compositions, and evasion detection. He convinced critics so effectively that they thought they detected the man of the original composer!

Kreisler wrote in the name of Niccolò Porpora both a *Minuet* and an *Allegretto* in G minor. Gaetano Pugnani's name was used for two compositions also, *Tempo di Minuetto* and *Praelud-*

# Who Wrote That?

By

R. E. Wolsey

## The Kreisler Hoax

The confusion is bad enough when family names are alike; it is far worse when plagiarists or hoaxers are the cause. The most famous, of course, is the now famous case carried on for thirty years by Fritz Kreisler, the violinist, as a result of exasperation and his innate modesty.

Albert Kreisler began playing arrangements of the works of early minor composers, such as Vivaldi, Pugnani, Porpora, Stamitz, and Couperin. These compositions then, and until recently, were listed in some such manner as: *Andantino* by Martini-Kreisler; or *Andantino* by Martini, arranged by Kreisler.

Early in 1935 Olin Downes, music critic of the *New York Times*, was preparing some remarks to be given during a violin recital by Yehudi Menuhin. He decided he ought to see some of the originals from which the several arrangements by Kreisler on the program had been made. But he could find neither originals nor records of them. They just did not exist.

Downes cabled Kreisler, who was abroad on a concert tour, and the violinist replied in effect that all these Kreisler arrangements in the series mentioned really were his own compositions except the first eight measures of the Couperin *Chanson Louis XIII*, which, he explained, had been taken from a traditional melody. He went on to say that he had been forced to this strategy thirty years before, when he wanted to enlarge his repertoire and was embarrassed to play compositions of his own and most of all to play so many of his own works on his programs.

This was not enough for the at once daring and bashful Fritz, who also took the names of Archangelo Corelli, a violinist composer who lived about the same time as did Porpora and Pugnani, and of at least three other composers. Particularly famous is a *Scherzo* "by" Karl Von Dittersdorf, a Viennese music writer and violinist.

Kreisler's hoax aroused practically no genuine adverse criticism, most musicians declaring that his genius far exceeds that of any of the men whose names he used and that many beautiful compositions were produced that the world might otherwise not have had from Kreisler or any other composer. The hoax, in other words, is evidence of his genius.

## Tune Detectives" at Work

Such escapades point up the dramatic aspects of the complicated legal procedure of establishing the authorship of musical works. There are at least two men in this country who have made such investigations their specialty: Dr. Sigmond Spaeth of New York and Gabriel Wellman of Chicago. Each is called a "tune detective" and spends hours tracking the individuality of musical and dramatic works. One of Wellman's favorite assertions is that Rimsky-Korsakoff's *Capriccio Espagnol* actually is the work of a Spanish composer who wrote it years before Rimsky appeared.

Many another famous (Continued on Page 712)  
\*The Etude has no evidence of this in its files.



Iso Briselli

# The Basis of Violin Playing Today

By  
Iso Briselli

From An Interview  
Secured Expressly for The Etude  
By ALIX B. WILLIAMSON

Iso Briselli was born in Russia but educated largely in America. After graduating from the Stoliarovsky Conservatory in Odessa he came to the United States where he entered the Curtis Institute of Music as a pupil of Carl Flesch. His first appearance was made at the age of twelve. His American debut was made at fourteen with the Philadelphia Orchestra, Artur Rodzinski, conducting. Since then he has appeared with notable success with many leading orchestras. He owns a famous collection of priceless Cremonese instruments, including the celebrated gold inlaid "Spanish Strad," once the property of Ole Bull.—Editor's Note.

these—to "take lessons with the masters" in addition to his study hours with the flesh and blood teacher of today.

## From a Master's Father

A conference with the great men of the violin might go all the way back to Leopold Mozart, father of the composer, and one of the first to attempt to create rational order in the art of violin playing. Two hundred years after the time of this musician played at the court of the Archbishop of Salzburg, the problem of how to keep the balance between weak and strong tones still remains difficult for the young fiddler, who would undoubtedly benefit from Mozart's views on the subject. It is obvious that to use only subdued tones, barely touching the strings with the bow, produces a sort of artificial whisper, with a sound that is muted, indistinct, and dream-like, while creating only feeble tones results in playing that is crude and unpleasant. This is how Mozart the elder suggested the difficulty should be surmounted: "Begin the up or down stroke with an agreeable softness of tone; increase the tone by a scarcely perceptible and gradual pressure; apply the greatest pressure at the middle of the bow, and modify this by gradually relaxing the pressure until, at the end of the bow, the tone becomes dulcet. This must be practiced slowly and with as much retention of the bow as possible, so that one may be able, in an *adagio* movement, to hold a long, pure, and delicate tone."

There are even more ways of probing the past, besides sitting before our virtuous predecessors or studying with masters who did. The players who made actual technical progress, very often discussed their achievements in print, or else these advances were the subject of contemporary discussion and criticism. As for those whose contributions were more elusive, being a amalgam of previous styles, and in order fully to appreciate how their effects are gained, it is necessary to go back to first sources, and to study the component parts of the present day coalescence of violinistic art.

The Past by Proxy

"Listening" to the violin pioneers of the past is a privilege not really denied to those of us who were either still blissfully unborn or else not yet

THE ONLY WAY FOR THE SINGER to enter the minds and hearts of her hearers is through the music she presents. The most beautiful voice in the world, the richest interpretative gifts, all mean very little until they are realized through the medium of song.

It is surprising that, with the wealth of vocal material that has been accumulating through the centuries, singers still find it a problem to choose numbers for a program, because they have so little knowledge of music in general. Most of them are conscious only of what the successful singers of the moment are using, and they follow suit, expecting that with the same materials they in turn will be equally famous or successful.

Program building is an art in itself, and one which requires the most alert and conscientious study. To most singers a program is merely a series of pretty songs strung together, with neither rhyme nor reason; and that is why I always build a program according to a definite plan, or with a theme. What that plan shall be depends upon any number of factors. It may be outlined by a topical program, a seasonal program, or perhaps one of sheer novelty. But the plan should be definite, and the purpose clear.

There may be always, of course, the purely classical program. It is most serviceable, perhaps, to the young singer, the one who has not yet had time for much independent research, but who must give public proof of knowing what is required. Even in that sort of program, however, a young singer may show by her choice, if she be a venturesome nature or just one of many of the same kind.

This type of program generally includes a group of early Italian classics; with some exceptions in the way of Bach, Handel, Haydn, Mozart, or Beethoven, and so on. There may be a progress through the Romantics, with Liszt and Schumann leading, and sometimes a Robert Franz, till the later and more rugged individualists are represented by Brahms, Hugo Wolf, Richard Strauss, and, in the French, some early Debussy. There may be something of Fauré and Ravel, with the latter an exception as the favorite French composer seems to be Fouldraine. Of the composers mentioned, the choice of songs is monotonously the same, though there are hundreds from which to choose; and good ones, too.

Just why the group of English songs should be always "hacked at" the end of the program is beyond me, for there are songs to English poems, by English speaking composers, to be compared with the best. Of the early Italian, French and German songs usually heard, which are superior to the best by Purcell, Arne, and a choice few other Englishmen? Yes, and we could gather a bouquet from later British and American song writers that will be fragrant when the dust of carloads of Continental scribbling shall have been wafted far, and these of both the early and the later periods. Unfortunately the choice is all too often both in very bad taste and valueless as musical compositions—as much as to say, "Now we must give the dear audience a bit of something we can understand." If there is to be a group of songs, it should come not last, but first. Sometimes, if the young singer's vocal, interpretative and musical equipment are good, she may include a group of what are labeled "modern" songs. This outline is more or less that of the so called classic type of recital program, such as one hears day after day and night after night throughout the musical season, till there

# What Shall I Sing?

A Colorful Conference Upon the Art of Program Making with

Eva Gauthier

Distinguished French-Canadian Soprano

Secured Expressly for THE ETUDE by Stephen West

is small wonder that the critics' comments of the next morning run something like, "Another recital was that of Miss Mayetta Smith, who sang groups by, and so on. She was heard by a small but friendly audience."

## Art in Program Building

Now this type of program simply cannot persist forever; and the question is, "What is to be done next?" Well, the next thing to be done is an immense amount of independent research work. No matter how many unrelated songs are investigated, each will fit into a pattern of some kind; that is, if its merits are seen and it is given serious study. All of these songs should be catalogued—both mentally and physically—so as to be ready to be drawn upon when needed

to fit into a certain pattern. My relaxation after a recital, when too excited to sleep, often has been to make out a program for the next one; and there was always more material than could be used, so that much that was desirable had to be omitted. Every newly discovered song that appealed to me was studied and learned, to be ready for some future time; and some of these were studied off and on, for as much as twenty-five years before there was occasion for their use.

Perhaps they were not worked up to the finished point that was desired; but nothing so studied was ever wasted, for it was sure to come in handy for some occasion or other. For instance, at an exhibition of flower paintings I got the idea of a flower and garden program, and I put together songs by composers of various ages and schools, all of which had reference to a flower; till there was a wealth of material from which an exquisite program in two parts was evolved. The first part, "The Bouquet", and the second part, "A Garden", were planned and planted, and only the choicest of works by the great song writers were used: songs by Scarlatti, Mozart, Hugo Wolf, Schumann, Darius Milhaud, Ravel, Debussy, Rubinstein, Respighi, Rachmaninoff, Ernest Bloch, Wagner, Cesar Franck, Delage, Stravini-



EVA GAUTHIER

program, built of worthy material arranged on completely original lines.

## The All-Important Accompanist

Before continuing with the various types of programs, it is well to say right here that one of the most important things in giving a successful recital is the accompanist, who should be just one of those things that an artist likes to endure. Many times it would be more pleasant for the singer to do without one, as some of them even resent having to share honors with someone else. As it is, an accompanist must be tolerated, with as little attention as possible given to him, as the singer's whole success is entirely dependent upon her accompanist, and without good support failure is sure.

The young artist is so apt to think that an accompanist with a big name is necessary and so engages one with whom it is impossible to arrange any considerable contact and rehearsals, instead of using someone with whom she can work till they are in complete understanding of each other. Naturally the accompanist should be a good musician. He should know the singer like a book, all her weak spots, and should actually breathe with her. He (Continued on Page 704)

HOLLYWOOD CONTINUES its interest in music. Glancing at the immediate studio forecast of a single company, we find that nearly 15% of RKO Radio's productions for the forthcoming season are musical films. Current taste, however, seems to have favored "operatic" films that abandoned when sight and sound first came together on the screen and tenors and sopranos of Metropolitan caliber hastened to the West. This year, Hollywood pays its respects to musical comedies and operettas that have made Broadway history, and is inducing some of the ranking producers, directors, composers, and actors to journey to the coast for the making of the films.

In anticipation of this increased musical activity, RKO Radio's musical department, headed by Dave Dreyer has been considerably augmented. This department now numbers thirty arrangers, composers, copyists, and miscellaneous musical personnel. Franks Tours and Edward Ward are the latest recruits to RKO Radio, together with Roy Webb, Paul Saville and Anthony Collins. Interestingly, Collins (the English composer-conductor who scored "Irene") ranks as the only musician from distinctly film circles to have been invited, during the summer just past, to conduct the Hollywood Bowl Orchestra in a full symphonic program.

George Abbott, distinguished Broadway producer, has agreed to take over the production and direction of "Too Many Girls", for which he is importing some of his original Broadway cast to Hollywood. The music is by Richard Rodgers, the lyrics by Lorenz Hart, and the book by George Marion, Jr. Most of the songs are being kept intact in the film version, among them "Heroes in the Fall", "Spic and Spanish", and a cakewalk which will be done to the hit tune "Cause We Got Cake".

It seems that Anna Neagle's recent success in "Irene" has been the means of steering her from the stage into distinctly musical channels. Miss Neagle was made known to the American public in three serious "character" films of historic background. Then the producer, Herbert Wilcox, remembered that this star had once ranked among the brightest constellations of the British musical reviews. The experiment, at least, to let the American public see that Miss Neagle was as adept at song and dancing numbers as she

was at an impersonation of Queen Victoria. The experiment was "Irene", and as a result of its success, Miss Neagle now seems destined to resume the type of work that originally brought her to the fore. Her new films are "No, No, Nanette", and "Sunny", both of which delighted Broadway audiences in their day. In resurrecting them, Mr. Wilcox and Miss Neagle are doing their bit toward bringing a touch of gayety to a troubled world.

Kay Kyser came to Hollywood last year in a

# News of the New Autumn "Musicals"

By  
Donald Martin

piece entitled "That's Right, You're Wrong", the familiar line with which he peppers the air-lines on his radio programs. He is now back there, making a picture called "You'll Find Out."

Seven songs have been com-

posed for him by Johnny Mar-

it he utilized, along

with the better known melodies, material that has never before been presented. Gould has made a close study of early Americana, and has undertaken a

...

has wealth of material—five numbers twenty that indicate singer. So one sample instruc-

...

keyboard such as various flash cards, we set forth to y was over, there ve beginners each, Not bad as a be-

...

re issued for a arcelled pupil was mother and also use extra "friends" obtained. Musical my pride and

...

hand and the traffic is such that each of them commands a waiting line.

...

First honors go to Arthur Freed, who is producing the film as a follow up of his successful "Babes in Arms", and composing the music for it as well. Another

...

astonishing tunesmith is Mickey Rooney, star of the film. Rooney is rapidly becoming known as a young man who, if he ever elects to give up acting, can cut his own swath in the musical world. He is able to play nearly every instrument in the average orchestra; and he and his son

## MUSICAL FILMS

writing partner and fellow actor, Sidney Miller, have three published songs to their credit. Their first, "Have a Heart", won a high rating in last year's hit parade. This was followed by "Oceans Apart", and their latest effort, "Love in the Range", is now awaiting release.

Rooney and Miller have composed over thirty songs in all, and are spending every moment of their free time in devising new song possibilities, three of which they hope will interest New York producers. Even Judy Garland is writing songs! She is the author of the words and music of "Deep in My Heart", which may be used by M-G-M in Miss Garland's forthcoming pictures.

Everyone likes to find out how a suc-



CARMEN MIRANDA SINGS sensations who captivated New York with the songs of when her Hollywood debut in "Down Argentine Way."

cessful composer "does it." There is an inescapable fascination in learning whether an out-

...

standing "hit" was born of inspiration or hard plodding; whether it came to light at the writing table, after rigorous and regular hours of work, or at the dinner table, after the second helping of brocoli.

...

We have tracked down interesting data on the working methods of Robert Stolz, composer of "Two Hearts in Three Quarter Time", who is responsible for the music in Deanna Durbin's newest film, "Spring Parade" (Universal). Stolz is a tall, energetic, baldish, smooth shaven, bespectacled Austrian, and a forked lightning type of composer. It is guaranteed that his methods will prove successful for any other composer—provided he has the musical gifts and creative vigors of Mr. Stolz. Otherwise not. Melodies, themes, rhythms, tag-ends, all race through his mind at all hours of the day and night. When they impress him as being what he needs, he jots them down—and a new song is born. He seldom keeps to regular working hours. Two Hearts was scribbled down on the back of a menu card in Vienna's Garden Restaurant, in no more time than was required for the actual business of setting down the notes. After writing most of the score for "Spring Parade" in Paris (where Mr. Stolz took up his residence when the Nazis in 1938 entered his native Austria), the (Continued on Page 697)

# The Etude Music Lover's Bookshelf

By

B. Meredith Cadman



Any book listed in this department  
may be secured from The Etude Music  
MAGAZINE at the price given plus the  
slight charge for mail delivery.

the latest accomplishments at the opera house. From this we learn that from 1883 to 1939 the most demanded opera is Verdi's "Aida" which had, in this period, 261 performances. In fact, the spectacular "Aida" seems to lead all operas in order of preference came "Loehengrin", 260; "Faust", 239; "La Bohème", 221; "I Pagliacci", 219; "Die Walküre", 212; "Tristan and Isolde", 208; "Tannhäuser", 207; "Carmen", 195; "Cavalleria Rusticana", 189; "Madame Butterfly", 187; "La Tosca", 171; "Die Meistersinger", 166; "La Traviata", 159; "Rigoletto", 158; "Siegfried", 132; "Il Trovatore", 130; "Romeo and Juliette", 11; "Parsifal".

Art in Program Building  
Now this type of program simply cannot persist forever; and the question is: "What is to be done next?" Well, the next thing to be done is an immense amount of independent research work. No matter how many unrelated songs are investigated, each will fit into a pattern of some kind; that is, if its merits are such as to warrant further study. All of these songs should be catalogued—both mentally and physically—so as to be ready to be drawn upon when needed.

These figures are significant because they are, of course, largely the voice of the box office, and the amount of money necessary in operating so tremendously expensive an enterprise as the Metropolitan Opera Company in post depression days. Many conclusions may be drawn from this graphic picture of opera in our leading opera house. While Verdi's spectacular "Aida" triumphantly leads the list, the total performances of his a recital, when too excited to sleep, often has operas between 1883 and 1939 comes to \$10. On the other hand, the performances of Wagner's works total 1487. Even Puccini passes Verdi with 531 performances. There were 1895 performances of operas by Italian born composers, 1769 by German born composers, 56 by the Austrian born Mozart, properly designated in the German column although his operas are largely in Italian style. Seven hundred and ninety-three opera performances by French born composers are listed, one hundred and ten from Russian composers, and one hundred fifteen by American composers.

Not very radical change in taste has been notable in the past twenty years. The operas of Puccini have not been given the prominence they formerly had. The ever delightful "Carmen" still holds a Calvè "Cavalleria Rusticana", alas, has not survived to the extent of its lustre twin, "I Pagliacci"; but "Aida", Caruso or no Caruso, still marches triumphantly on.

The following American operas have been given at the Metropolitan Opera House, beginning in 1910 and listed in order of their first performances.

The appendices in the new edition pertain to

performance. Dates of their premières with detailed descriptions of the works are given in the valuable historical work, "American Opera and Its Composers" by Dr. Edward Elsworth Hippler. "The Pipe of Desire", 7; "Mona", 4; "Cyrano de Bergerac", 5; "Madelaine", 4; "The Canterbury Pilgrims", 6; "Shanevis", 8; "Dance in Place Congo" (ballet), 4; "The Temple Dancer", 3; "The Legend", 3; "Cleopatra's Night", 7; "Sky-scrapers" (ballet), 11; "The King's Henchman", 14; "Peter Ibbetson", 16; "Emperor Jones", 10; "Merry Mount", 6; "In the Pasha's Garden", 3; "Caponsacchi", 2; "The Man Without a Country", 1; "Amelia at the Ball", 6. The numbers following these works indicate the number of performances at the Metropolitan Opera House. Some of them have had several other performances by the Metropolitan Company on tour and in their Philadelphia series.

These figures are significant because they are, of course, largely the voice of the box office, and the amount of money necessary in operating so tremendously expensive an enterprise as the Metropolitan Opera Company in post depression days. Many conclusions may be drawn from this graphic picture of opera in our leading opera house. While Verdi's spectacular "Aida" triumphantly leads the list, the total performances of his a recital, when too excited to sleep, often has operas between 1883 and 1939 comes to \$10. On the other hand, the performances of Wagner's works total 1487. Even Puccini passes Verdi with 531 performances. There were 1895 performances of operas by Italian born composers, 1769 by German born composers, 56 by the Austrian born Mozart, properly designated in the German column although his operas are largely in Italian style. Seven hundred and ninety-three opera performances by French born composers are listed, one hundred and ten from Russian composers, and one hundred fifteen by American composers.

Not very radical change in taste has been notable in the past twenty years. The operas of Puccini have not been given the prominence they formerly had. The ever delightful "Carmen" still holds a Calvè "Cavalleria Rusticana", alas, has not survived to the extent of its lustre twin, "I Pagliacci"; but "Aida", Caruso or no Caruso, still marches triumphantly on.

The Metropolitan Opera 1883-1939

Author: Irving Kolodin

Pages: 646

Price: \$3.75

Publishers: The Oxford University Press  
(Continued on page 702)

BOOKS

ONE OF THE MOST interesting young modern musicians is Morton Gould, whose broadcasts are heard weekly on Thursday nights over the Mutual network from Station WOR, in New York. Like Stravinsky and other modernists, he is a musician essentially interested in the development of this age and its expression. His music, he contends, is the result of experience at the time of composition, and hence an expression of his present self.

"My structural detail may be drawn from the past," he told us, "but the spirit of my work always emanates from my own reactions at the moment, and is, I hope, reflective of its growth. My first three symphonettes combine classical form with our modern American popular idioms."

Gould's music has been called interesting and highly provocative. He has turned out sinfoniettas and swing songs, fox-trots and folk compositions. Brought up amid the whirlpool of tin-pan alley's most hectic days, his friends and associates will tell you that his present work is only what he thinks is good, and never panders to public tastes. He firmly believes that entertainment should play an essential part in music.

"I feel that the serious American composer has neglected to long the writing of entertainment music," he said. "Composition should take in a gamut of all emotions; it should never be restricted.

The greatest serious music has its elements of entertainment. Take a composer like Prokofoff, for example—the works of his which are most widely played are those which have the most entertainment value, like "Peter and the Wolf", the "Classical Symphony", and the "Lt. Kije Suite." Really entertaining music has good artistic value, and people are usually quick to realize its worth."

Gould has an amazing command of orchestration and a complete knowledge of the fullest resources of the various instruments. In his broadcasts he employs an orchestra of thirty men. He has had works commissioned and played by such outstanding musical leaders as Leopold Stokowski and Fritz Reiner. Many of his compositions are equally popular with symphony and dance orchestras. Dance tunes have a definite appeal to him, and he utilizes them with amazing skill in much of his music. Thus we find in his latest symphonette, "Latin America" (heard recently in a broadcast sponsored by Latin America), the four movements are in the forms of a rumba, a tango, a beguine, and a congo.

His music based on folk melodies is both original and stimulating. Take his "Foster Gallery", a work commissioned by Reiner last year for performance with the Brooklyn Symphony Orchestra. This is no ordinary collection of Foster

# High Lights from the Broadcasting Studios

By

Alfred Lindsay Morgan

tunes, grouped in the conventional, half-hearted fashion of so many arrangers. Instead, it is a composition which has been compared to the Ravel work based on Moussorgsky's "Pictures at an Exhibition." Gould did much research work on Foster before he wrote it, and in it he utilized, along with the better known melodies, material that has never before been presented. Gould has made a close study of early American, and has uncovered a wealth of material averaging five hundred twenty which indicate signer. So on sample instru-keyboard such as rous flash cards, we set forth to y was over, there ve beginners each, Not bad a be-

re issued for a arcel pupi was mother and also se extra "friends" obtained. Musical my first, and yed for them; and d. Each pupi was made, daintily tied nts (the old pay-sing"). And so, we

is quite possible that it may prove Local composers studying effects pos-  
ould intends to present a num-  
In some of our <sup>6</sup> this genre in his broadcasts this  
that the local da-  
the city who can be two which he calls "Four  
introduces "After Mike" and "Bassoon, Viola,  
Study."  
that help her. <sup>7</sup> associates are very enthusiastic  
hops we could when the history of this century's  
of both. And sev-  
they are convinced that Morton  
Gould will stand out as one of radio's major  
contributors. Gould is a young, slim, black-haired  
young of twenty-seven with a particularly  
engaging personality. He typifies in more than  
one way the spirit of young America.

With the return of Columbia's "School of the Air" broadcast this month, Sterling Fisher, director of the Department of Education, announces that the CBS air school has expanded to include every country in the Western Hemisphere, willing to cooperate. (Continued on Page 700)



MORTON GOULD

# Records of Masterpieces of Great Charm

By

Peter Hugh Reed

WETHER YOU REGARD Stravinsky's "Capriccio," for piano and orchestra, as a clever bit of musical satire or an infatual endeavor to combine 18th Century music with the spirit of the 20th Century, you will have to admit that the Puerto Rican pianist, Jesus Maria Sanromá, and George Koussevitzky, with the Boston Symphony Orchestra, unite to give this work a magnificent performance (Victor set M-683). It is rumored that Koussevitzky regards Debussy's *La Mer* as his best recording to date (judged wholly from reproductive standards), but the Stravinsky "Capriccio" is equally fine in reproduction, and, in our estimation, more uniform.

The "Capriccio" is in reality Stravinsky's second piano concerto. It dates from 1929, and is a product of his neo-classical style. In his Memoirs he tells us that he had in mind the definition of a concerto with the least *capriccio* given by Paganini, the celebrated musical virtuoso of the 18th Century. We regard it as a synonym of the *fantasia*, which was a free form made up of *fugato* passages. To take this music too seriously is to miss its entire point, for it is essentially a divertissement. Of the three movements the jazzy dancing finale is quite the best, yet the *andante rhapsodic* owns a picture.

One of the best sets that Frederick A. Stock, with the Chicago Symphony Orchestra, has made for the phonograph is that of Mozart's "Symphony in D major" K. 504, known as the "Prague" or "Symphonie ohne Menuett" (Columbia set M-410).

Stock plays this work with fine polish and true tenderness. This symphony (ranked with the composer's final three) contains considerable dramatic contrast, which is curiously understated in the Stock performance, but is emphasized in the recording by the Welshman, prefer to more spacious reading of Bruno Walter, to that of Stock, it does not mean that the latter gives an unworthy interpretation of the music. It is entirely a matter of individual taste.

Haydn's "Symphony No. 92 in G major," known as the "Oxford," was aptly defined by the late

Donald Tovey as "a product of the composer's hilarious maturity." With the exception of the lovely slow movement, of wondrous solemnity and grace, the symphony abounds in good humor. It is one of Haydn's greatest works. Bruno Walter and the Paris Conservatory Orchestra give a fine performance of this symphony, one notable for its flexible and careful phrasing (Victor set M-682). Both as a performance and a recording this set supersedes an earlier recorded version.

Many writers contend that Wagner's Overture to "Rienzi" is "mere circus music," and not without cause, for most conductors play the music in that manner. If

Weingartner does not fully succeed, each will succeed in removing all the pattern of *so* elements of pomposness from that is, if its *so* this music, he does succeed in bringing to many of its pages—notably those that exploit the *Prayer of Rienzi*—mental and emotional intensity that is most—so as to be reborn. Now, since the late drawn upon when Edward Marples suggested this to fit into a certain overture we have had so fine a recital, when an interpretation of it, been to make *o* Coupled with the overture is and there was an excellent exposition of it, used, so that brilliantly scored *Marche from Berlioz's opera "Les Troyens"* (Columbia set X-169).

For a bit of Haydn that is pure fun, one should turn to the *Andante and Rondo* from his "Concerto for Trumpet and Orchestra" (Columbia disc 70106-D). George Eskdale is the trumpeter, and Walter Goehr is the conductor and arranger of the music. Although the trumpet is usually regarded as an unwieldy instrument, Mr. Eskdale proves, especially in the *Rondo*, that it can perform breath-taking feats with apparent ease.

Dvořák wrote his "American Quartet, Opus 98," on themes assimilating Indian tunes, hence its sobriquet. Although not one of his greatest quartets, outside of its noble and eloquent slow movement, it has long enjoyed great popularity. The Budapest String Quartet play this music (Victor album M-681) with a richness of tonal quality and a perfect ensemble work unmatched by any recorded version.

The recently reorganized Roth String Quartet shows an improvement in ensemble in its rendering of Boccherini's "Quartet in G minor, Opus 33, No. 6," but there would still seem to be need for wider contrasts in its playing. This Boccherini quartet, while not so engaging a work as is his "Quartet in A major, Opus 33, No. 5," is nevertheless pleasantly melodic, with a fine slow movement and a (Continued on Page 714)

## RECORDS

performance (Victor set M-683). Tonally, this set meets every demand, but not so, interpretatively.

The overtures of Auber have a sparkle and verve that make them particularly enjoyable. Auber had a gift for melody which is popular in the best sense. This is proved by the recording of his "Crown Diamonds Overture," which Lambert and the London Philharmonic Orchestra zestfully perform (Victor disc I-2806).

There is a satisfying peace and beauty in Delius' *On Hearing the First Cuckoo in Spring*. Here we have translated into tone the serene loveliness of a once peaceful English countryside. A modern recording of this ingratiating little tone poem has long been needed; hence the performance (Victor disc 4496) by Constant Lambert and the London Philharmonic Orchestra is most welcome. This is music that should be in every record collector's library.

Max Bruch's interest in folk tunes prompted him to write his *Kol Nidrei* Op. 47, a work based on the famous Jewish Prayer for the Day of Atonement. Unquestionably with an idea of preserving its lyric quality, Bruch used the violoncello as the solo instrument, which is largely responsible for our appreciation of this music since the melody undergoes considerable embellishment. When an artist like Pablo Casals plays this composition, the music is brought to life in a wholly memorable manner (Victor M-680).

This recording has an added interest in being one of the last conducted by the late Sir Landon Ronald.

Walter Gieseking has given an elegant performance of Beethoven's "Concerto No. 4 in G major, Opus 58" (Columbia album M-411). Of all the piano concertos of Beethoven the fourth remains for us the most endearing. Gieseking, aided by Karl Boehm and the Saxon State Orchestra, gives us, perhaps the best recording of this work so far issued.

For a bit of Haydn that is pure fun, one should turn to the *Andante and Rondo* from his "Concerto for Trumpet and Orchestra" (Columbia disc 70106-D). George Eskdale is the trumpeter, and Walter Goehr is the conductor and arranger of the music. Although the trumpet is usually regarded as an unwieldy instrument, Mr. Eskdale proves, especially in the *Rondo*, that it can perform breath-taking feats with apparent ease.

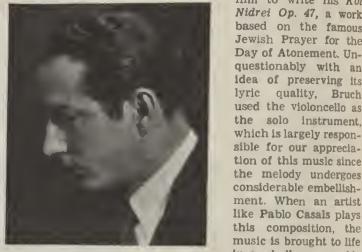
Dvořák wrote his "American Quartet, Opus 98," on themes assimilating Indian tunes, hence its sobriquet. Although not one of his greatest quartets, outside of its noble and eloquent slow movement, it has long enjoyed great popularity. The Budapest String Quartet play this music (Victor album M-681) with a richness of tonal quality and a perfect ensemble work unmatched by any recorded version.

The recently reorganized Roth String Quartet shows an improvement in ensemble in its rendering of Boccherini's "Quartet in G minor, Opus 33, No. 6," but there would still seem to be need for wider contrasts in its playing. This Boccherini quartet, while not so engaging a work as is his "Quartet in A major, Opus 33, No. 5," is nevertheless pleasantly melodic, with a fine slow movement and a (Continued on Page 714)

# Getting a Start in a Small Town

By

Betty Louise Jones



JESÚS MARÍA SANROMÁ

This recording has an added interest in being one of the last conducted by the late Sir Landon Ronald.

Walter Gieseking has given an elegant performance of Beethoven's "Concerto No. 4 in G major, Opus 58" (Columbia album M-411). Of all the piano concertos of Beethoven the fourth remains for us the most endearing. Gieseking, aided by Karl Boehm and the Saxon State Orchestra, gives us, perhaps the best recording of this work so far issued.

For a bit of Haydn that is pure fun, one should turn to the *Andante and Rondo* from his "Concerto for Trumpet and Orchestra" (Columbia disc 70106-D). George Eskdale is the trumpeter, and Walter Goehr is the conductor and arranger of the music. Although the trumpet is usually regarded as an unwieldy instrument, Mr. Eskdale proves, especially in the *Rondo*, that it can perform breath-taking feats with apparent ease.

Dvořák wrote his "American Quartet, Opus 98," on themes assimilating Indian tunes, hence its sobriquet. Although not one of his greatest quartets, outside of its noble and eloquent slow movement, it has long enjoyed great popularity. The Budapest String Quartet play this music (Victor album M-681) with a richness of tonal quality and a perfect ensemble work unmatched by any recorded version.

The recently reorganized Roth String Quartet shows an improvement in ensemble in its rendering of Boccherini's "Quartet in G minor, Opus 33, No. 6," but there would still seem to be need for wider contrasts in its playing. This Boccherini quartet, while not so engaging a work as is his "Quartet in A major, Opus 33, No. 5," is nevertheless pleasantly melodic, with a fine slow movement and a (Continued on Page 714)

THE ETUDE

After graduation, what? Thousands of recently graduated piano teachers have been perhaps asking themselves that question, and groping for an answer.

Some years ago, in the midst of the great depression, the writer put the same interrogation to herself. Faced with the necessity to contribute substantially to my own support, as well as to repay a college loan, it was necessary to begin immediately to profit from my musical investment.

But how? And where? The city in which we lived was well provided with piano instruction through the school of music, as well as through former graduates of the school who possess a geyser of water from a dry sponge! Obviously, it would be necessary to seek pupils outside of the city, but close enough so that it would be possible to commute, and thus partially to save room and board expenses.

After considerable thought, after excursions to visit prospective fields in order to "size up" their schools, their residential sections, and the general atmosphere of the towns, and after judicious inquiry at various small town Post Offices (those unfailing fountains of information!), the town where our first efforts were to be made was selected. This town was chosen for these reasons:

First: It was twenty miles outside of the city—not far enough away to require a long drive home after a hard day's work, but far enough to make it difficult for children to go to the city for lessons.

Second: It had but one piano teacher, and no teacher who was a graduate in piano pedagogy from a music college.

Third: It had a consolidated high school, which meant that every day several hundred boys and girls came into town from the surrounding countryside.

Fourth: It had no school orchestra, and only a small school band. Therefore, there were few lessons on other instruments to detract from interest in piano study.

Fifth: Its residential section was well kept. Its inhabitants were of an upper middle class, and it was surrounded by a fairly prosperous farming district.

Sixth: There was no "home town" son or daughter studying at the music school—thus there need be no fear that another teacher would appear on the scene within a few years to claim precedence and loyalty.

## The Preliminary Step

A lucrative and fertile field was awaiting a teacher. But how to make the entering wedge? In this case, the best way into the homes of the children seemed to be through their school. So, it was arranged with the principals of the consolidated high school and the elementary school to secure help in two ways.

First, the principals agreed to send home with each pupil a questionnaire (prepared by me) which was to be signed by the parent and returned to the school. Thus it was made sure, by having the authority of the school behind the project, that the slips would not find an early grave in the wastebasket, and that we would

have valuable names and information to use in our campaign.

Second, the principals permitted the use after school hours, of the school music room for piano classes. This they were very glad to do, as the town wanted to make the school building the center of its cultural life.

The slips carried at the top of the sheet this information:

"Miss N\_\_\_\_\_, a graduate in piano pedagogy of the \_\_\_\_\_ School of Music, with the degree, Bachelor of Music, will conduct piano classes at the \_\_\_\_\_ High School. These classes will be made up of three or four pupils of the same age and advancement, and will meet once a week. A small charge will be made each week. Miss N\_\_\_\_\_, will call personally on those interested."

The slips followed questions relating to "Name"; "Miss N\_\_\_\_\_, piano teacher"; "Are you interested?"; "If not, why not?"; "Has pupil had previous instruction?"; "How long?"; and other pertinent questions.

Second: When the slips were returned, some five hundred of them, there were about twenty that indicated interest on the part of the signer. So one bright winter's day, armed with sample instruction books, a cardboard piano keyboard such as is used in piano classes, numerous flash cards, and other necessary materials, we set forth to peddle our wares. When the day was over, there were enrolled three classes of five beginners each, as well as two private pupils. Not bad as a beginning.

Immediately, invitations were issued for a grand musical party. Each enrolled pupil was invited to come and bring his mother and also any interested friend. From these extra "friends," two or three more pupils were obtained. Musical pieces were played; some of my prettiest and peopled piano pieces were played in that school and the refreshments were served. Each pupil was presented with a small homemade, daintily tied notebook for lesson assignments (the old psychology of "something for nothing"!). And so, we were off to a flying start!

From that time on there was abundant opportunity to show my worth as a teacher. Space does not permit telling the many ways, that perhaps we could work together to the advantage of both. And several plans which were tried did bring us both new pupils. First, when neither had enough numbers ready for individual recitals, a joint recital was given, at which many little tap dancers and ballet pupils heard for the first time the fun that piano pupils have, and vice versa. Each teacher had an opportunity to meet mothers of prospective pupils, and to make friendships which led to new pupils. Later, when her accompanist left town, I was asked to accompany her classes; and it was found that the time it took from my teaching was more than made up by

gradually how much more could be done in a private lesson; and when summer came, so many changed to private study that there was no longer any time for class instruction, aside from club meetings. Of course, with this change to private instruction, the lesson fee was raised considerably.

There were many ways, however, besides the actual teaching, which were used to keep our work before the public, and to interest new pupils in study.

## Newspaper Publicity

At the time the invitations were issued to the first set acquainted party, we subscribed to the local newspaper; paid for a small box advertisement; and then after the event, we sent the news of the party, with a list of guests, for the social column. More people mentioned the party written up, than noticed the formal advertisement.

From then on, our name appeared in the paper nearly every week. One week, our picture appeared, together with the usual information about our training. Another week, "Miss N\_\_\_\_\_, local piano teacher, was entertained at dinner Friday evening by Mr. and Mrs. A\_\_\_\_\_. Once again, "Miss N\_\_\_\_\_, is attending summer school in B\_\_\_\_\_, studying with the famous artist-teacher, Mme. \_\_\_\_\_ of Switzerland." Or, "G\_\_\_\_\_, B\_\_\_\_\_, a piano pupil of Miss N\_\_\_\_\_, played for school assembly on Wednesday." True, some, perhaps, and monotonous. Still it served its purpose beautifully, in that everyone knew that an active piano teacher was in town.

When the recitals began, a reporter was always invited, and programs were always mailed to the paper. Once a picture of those taking part in the recital was included in the report.

Advantage was taken of the fact that many in the local community read the city papers, by having items included in the vicinity news of the city papers. It is quite a thrill, you know, to a nine year old to see his name in a "big" paper; and sometimes another nine year old wants to see his name there, and thus another pupil enters the lists.

## Local Dancing Teacher

In some of our early scouting around, we found that the local dancing teacher was a girl from the city who came to town once a week. On being introduced to her, it was suggested that she might ride out with me. Aside from the fact that perhaps we could work together to the advantage of both. And several plans which were tried did bring us both new pupils. First, when neither had enough numbers ready for individual recitals, a joint recital was given, at which many little tap dancers and ballet pupils heard for the first time the fun that piano pupils have, and vice versa. Each teacher had an opportunity to meet mothers of prospective pupils, and to make friendships which led to new pupils. Later, when her accompanist left town, I was asked to accompany her classes; and it was found that the time it took from my teaching was more than made up by

## Music and Study

the insight gained into the characters and personalities of the young folks, to say nothing of the added publicity.

## Local Business

As far as possible the local stores and garages were patronized. The car was overhauled by a local mechanic, gas was bought in the town, toilet articles were purchased there rather than in the city, and recital programs and cards were printed at the local printer's office. The result? While the garage man may not have had a son or daughter eligible for lessons, his friends and relatives had, and the waitress in the restaurant had a sister who wanted to study. It was not necessary even to mention to these business people that new pupils would be welcomed—our friendship and patronage enlisted their interest.

## Social Contacts With Pupils

In like manner, because we wanted to be friends with the pupils and their chums, who might be prospective pupils, we made a point of having as many "good times" with them as possible outside of lesson periods. Many were the afternoons during the summer, when, with the rumble seat of our little "Puddle Jumper" filled to overflowing with bathing-suit clad children, we headed for the "old swimmin' hole", and little Barbara and Ann and Shirley learned how to float and paddle around. And we used also to look upon their piano teacher as a good sport—as a human being whom they could trust.

The teaching schedule was arranged so as to be able to accept dinner and luncheon invitations, when we could meet in informal, home surroundings, with the youngsters and their parents. Many precious minutes were invested, not wasted, in viewing and admiring a pet pony, or some new little baby chicks. As a result, these pupils and their teacher were really friends, and new pupils came because of the good times had together.

Along this same line was the music club that was formed. Most worth while teachers know the value of organizing pupils into a group for the purpose of playing for each other, studying historical facts, playing musical games, and in general, gaining the inspiration of contact with the other pupils. Every few weeks a special meeting was held, when each member invited a guest, and when, after an informal, but worth while, recital, there was a "party" of games and refreshments. And often Miss N. . . . played solo and duets with her pupils, and sometimes a little newcomer decided he wanted to learn to "make music" like that.

## District Schools

With the town fairly well canvassed, and "piano lesson" conscious, our attention was turned to the rural boys and girls. Much the same procedure was carried on in the district schools. Questionnaires were sent out, returned, and followed up. At Christmas time, our services were offered for their Christmas programs, and at school picnic time, we tried to be on hand to furnish instruments and to help the teacher. Here again, the object in mind was to be friends first, to become a part of the youngsters' lives, so that they would to study.

And so our career was launched. A far cry, indeed, from the beautifully appointed studio we had meant to have, with a baby grand piano placed before tastefully curtained windows, with portraits of musicians on the walls, a systematic filing cabinet, and beautifully bound volumes of works of the masters. (Continued on Page 698)

## Dissecting the Chromatic Scale

By George B. Thornton

The chromatic scale contains twelve different semitones, the first and thirteenth being the same tone in octave. The scale can be dissected nicely into groups of two, three, and four semitones, as the following illustration will show.



It will be seen that Group 1 and Group 3 are

### Dr. E. E. Hipsher Retires

Dr. Edward Ellsworth Hipsher, who first became connected with The Etude in 1920 and later its Associate Editor, giving many useful and faithful years of devotion to this publication, retired last July and now resides in Marion, Ohio, where he was for some years the organist at the church attended by the late President, Warren G. Harding.

Dr. Hipsher's educational experience is wide. He taught in several American colleges and wrote many much read articles upon music. His "American Opera and Its Composers" is the most comprehensive work in its field. Dr. Hipsher, who received the honorary degree of Mus. Doc. from Temple University in Philadelphia, is also an Associate of the Royal Academy of Music of London. For many years he was President of the Philadelphia Music Teachers Association.

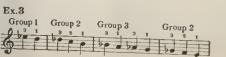
The Etude extends its best wishes to Dr. Hipsher and feels assured that he will be enabled to do very needful and important special work in the field of writing and music editing.

played alike, and that there are two Groups 2, both being played alike. This makes the scale quite a simple matter for the right hand; but even, it is not quite the same for the left hand, as will be seen by the following example.

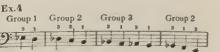


The difference in fingering for the left hand occurs in each of the Groups 2, the other groups being marked the same.

Such similarities as the above are discovered in the ascending scale; we shall now view the groups in the descending scale.



We note first that the sharps suddenly have changed to flats; that the Groups 2 have shifted places, the second group coming first and *vice versa*; that the fingering of the groups is reversed, 3-2-1, and so on, instead of 1-2-3 as in ascending. We shall now look at the left hand in the bass clef.



The left hand Group 2 is still different from the right hand Group 2; the same fingers are used as in the ascending scale, but reversed; and the other groups are fingered similarly reversed.

The chromatic scale is not a complicated one at all. We see here that for the right hand in ascending, the principles of progression are 1-3 and 1-2-3; for the left hand in ascending they are 1-3 and 2-1-3, very simple things. For the right hand in descending, the principles are 3-1 and 3-2-1; for the left hand in descending they are 3-1 and 3-1-2, simple and easy progressions.

### Helps Toward Sight Reading

By Harold Myning

While sight reading is not necessarily of great musical importance—it is notorious that great virtuosi are sometimes poor sight readers while mediocre players may be rapid readers—sight reading is an attribute worth cultivating. Here are a few helps.

1. Become familiar with all the scales, arpeggios and as many chord combinations as possible. A thorough acquaintance with all the scales, not just those with one or two sharps or flats, will go a long way toward making one a good sight reader.

2. The reader should take the same attitude toward a musical composition that an artist takes toward his picture when beginning it. The artist thinks of the picture as a whole, not of the details. Of course when polishing up a piece one must think of details but in sight reading there is not much time for polishing.

3. In learning to read at sight begin at the beginning and go right ahead to the end regardless of how many mistakes are made. Learn to read one, two or three measures in advance of the fingers.

4. When playing for a singer, if both hands are too much for you, keep going with the right hand. By all means keep going; get to the end somehow, some way.

5. In sight reading, as in other things, practice is the big thing. The way to learn how to play at sight is to practice sight reading. Going over the various sections of a piece very slowly, first with one hand and then with the other, as is necessary when learning to play a piece well, will not help much in learning to sight read. Sight reading is a distinct and separate branch of the art of piano playing.

### A Sign That Paid

By Lunice Howitt

Over my piano, for nearly five years, has been a little sign in a neat frame, an old English proverb. If a pupil comes in with an array of excuses for not having practiced, I look at the sign and pretty soon the pupil casts his eyes in the same direction and reads: "Idle folks lack no excuses." I call the sign my assistant teacher.

THE ETUDE

# How Expressive Is Your Singing?

By  
Crystal Waters

must be free to round certain vowels and to form labial consonants. To exaggerate the importance of the mouth in expression, using it for the full gamut of human emotions, results in over-expression, or "mugging."

### Facial Expression

Subtlety of facial expression is best accomplished with the forehead, eyes, nose, and muscles around the nose. This may be easily demonstrated. Tie a scarf over the lower part of the face. To register mental or physical struggle, draw the eyebrows together—enough, but not too much. Now lift the same muscles until you seem to be questioning, or surprised. After that both draw the eyebrows together and lift them; agony, pain, discontent, confusion are expressed. Staring eyes, puckered forehead—incredible horrors. Relaxed forehead, twinkling eyes—mischievous, fun, enjoyment.

The facial muscles are likely to be stiff and immobile at first, but they can be "loosened" by stretching and relaxation. Once this is accomplished, it is interesting to see how the face can be controlled, and what it can be made to express. Daily practice will make it more mobile, more sensitive, more interesting and charming. Best of all, it will not be necessary to act, nor to look affected. You can befriend the face in the mirror until it sincerely and spontaneously reflects your thoughts and feelings without conscious effort.

As for the voice, do not be discouraged to discover that the very emotions your listeners want to know you possess can so contract the throat as to smother and throttle its fine qualities. Stop for a moment and think what harm it would do to the voice under the strain of these highly emotional human experience. Remember, "stiff" "stiff" is just the word for the state of your throat muscles, and instead of the loud call for help which the brain dictated, there was squeezed out a thin, squeaky sound that one could hardly believe came from your own throat. Another time you were "boiling" with indignation, but sought to say the necessary thing in dignified, impressive speech. The very intensity of the situation placed an iron grip around the throat, so that the words came weak, shaky and broken. Again, you were heartsick with grief or disappointment, and yet there was the intent to sound valiant and indomitable. That time the lump in the throat turned the voice scratchy, dull, thick.

Fortunately, expression in art is different from that of human experience. In tragedy, for instance, art expresses not actual suffering but the sum of its essence. The character represented has passed through an experience that has opened his eyes to his own (Continued on Page 698)

A CHARMING SINGER is one of the most fascinating individuals on earth; but what is charm? Some say it is an inborn quality presented by a fair godmother to a select number of babies. Others insist it is nothing more or less than beauty—glorious tonal quality, a handsome face. Neither is infallibly true.

Granted that some singers are born charming, what about those who mysteriously grow from quite ordinary vocal students into "magnetic, eloquent" artists? What about those whose voices the critics call inferior and yet who draw enormous audiences wherever they appear—right under the noses, as it were, of those with remarkable voices? Some singers are downright homely, but they capture affection and attention whenever they sing. No, a charming singer is not dependent upon looks or beauty. So far as we are concerned, there is one attribute that all charming singers possess—expressive singing. Their voices and faces say what they feel.

When you sing, what do your voice and face say? Does your voice sing, "I love you," "Death approaches", "What a lovely day", in the casual way you would say, "It cost two dollars"? It is hard for a public to believe that a singer with a voice like that has any human emotions at all. Does your face have the worried scowl of one preoccupied with mechanical skills, such as breathing, tone production, pronunciation? "Dead pans" such faces are called in the theatrical world. The faces of many students, pleasantly relaxed and animated during ordinary conversation, become puckered and distorted the instant singing starts.

Do not be too sure that merely because you are aware of a song's various feelings you are expressing them. The expressive muscles may be lazy. Voices and faces never change, never reflect moods and emotions, are appallingly common among singers. They may reflect more than is beautiful of obvious emotions: anger, gaiety, sentimentality, revenge; but one must look to the charm of an artist for sensitive, moving changes that convey the subtle variations within the mood of a song, like a pool reflecting the sky, the sunset, swaying branches, or the ripple of wind. But even more fascinating than a pool is a sensitive singer, because in the latter there are reflected not only the sentiments in the song but also the emotions within the artist.

Do not be

distorted tones. Such a vocal quality no more reveals the real voice of a singer than a scowling expression reveals the real face. It has no artistic value.

In happy moods (the ones most enjoyable to listeners) all the action of the face is speeded up. The brows are relaxed, the cheeks move upward, the lines around the eyes are animated. An audience is assured by such a face that a singer has a pleasant disposition and immediately the audience feels friendly toward her. When the brows are lifted and relaxed, the throat is also relaxed; a condition sure to improve the quality of the voice.

A good singer does not depend upon his mouth to portray emotions. His relaxed lips flare forward to mellow the vibrancy of his tones. They



A *perpetual scowl* makes for a laborious and never-winning sympathetic response of an audience (top). When you are *dear, dear, my heart is yours, dear*, a look of dreams, affection (lower) and feeling of this sort will convince your listeners of your sincere qualities. Stop for a moment and think what harm it would do to the voice under the strain of these highly emotional human experience. Remember, "stiff" "stiff" is just the word for the state of your throat muscles, and instead of the loud call for help which the brain dictated, there was squeezed out a thin, squeaky sound that one could hardly believe came from your own throat.

Another time you were

"boiling"

with indignation,

but sought to say the necessary thing in dignified, impressive speech. The very intensity of the situation placed an iron grip around the throat, so that the words came weak, shaky and broken. Again, you were heartsick with grief or disappointment, and yet there was the intent to sound valiant and indomitable. That time the lump in the throat turned the voice scratchy, dull, thick.

Fortunately, expression in art is different from that of human experience. In tragedy, for instance, art expresses not actual suffering but the sum of its essence. The character represented has passed through an experience that has opened his eyes to his own (Continued on Page 698)

VOICE

OCTOBER, 1940

# The Teacher's Round Table



Conducted Monthly

By

Guy Maier

Noted Pianist  
and Music Educator

Correspondence with this Department are requested to limit Letters to One Hundred and Fifty Words.

**Courage!**  
Here's a letter to buck up our morale! It is from a teacher in Naches, Washington (population four hundred and three) in the high Cascade Mountains. Says Mrs. G.B.K. "I surely got a bang from some of the complaints registered by teachers about their pupils not practicing, poorly prepared lessons and lack of interest. I want to tell about one of mine. She is the thirteen year old daughter of a woodcutter living in a little cabin in the woods here in the Cascade Mountains. I began giving her lessons last November, and as there was no piano within miles of her home, I made a keyboard. I marked off on a strip of veneer board the length and width of a piano keyboard, colored the black keys, named each key with a letter, and gave it to her.

If it had been the latest model of a baby grand I doubt if she would have been interested. Every Saturday she has waded through snow more than knee deep three miles to the land repeating, "I move or not to move—that is the question."

**In Praise of New Methods**

Although bouquets are usually modestly excluded from our page, I cannot resist passing along this one. B.E.L. says, "The Etude is making rapid strides; the last two editions are superb in every detail. You have certainly made a definite departure from narrowness in piano teaching, and from the biased and 'set' methods so long in vogue." For these kind words, I will assure the authors grateful thanks, and give assurance that the vehemence with which this page attacks those old moss backed methods will continue to be free from prejudice, narrowness and myopia. Long may intelligent music teaching prosper in our blessed land—while the other kind dries up in the drought of its own desert!

**How to Relax**

B.T. (New Mexico) wants to know, "What is the best way to get pupils to relax at lessons? I do not mean while they are playing, but at the end of a scale, a series of chords, or a phrase?"

That's a cinch! Just ask him to rest hands in lap, then drop his head heavily on his chest—and poof! shoulders collapse, arms go limp, breath exhales with a sigh, and the patient is cured. You simply cannot contract with your head lying limply on your chest. Try it!

**Is the Music Degree a Necessity?**

The "degree" question continues to bring many barbs, most of them again degrees. I quote L.E.C. (New

York) who admirably sums up the sentiment of the antis. "I have a degree from one of the best music schools in the country, and I taught public school music for five years. But I assure you, the last seven years, on my own, have been much pleasanter, and I much prefer to teach privately. School music is a thankless job, even if it does bring in more money."

Nevertheless, in spite of all the cleverness, I will maintain that it is advisable for teachers to get a degree, for such a label often brings precious perquisites with it; for instance, a school job, with the assurance of that welcome first of the month check!

**The "Second" Piano Question**

My condemnation of the habit of playing along with students at a second piano during lessons stirred much controversy. Mrs. W.H.H. says, "I have found it wise in some instances to play with pupils; it helps with time, tempo and accents until the student becomes familiar with the sense and sound of the music." And I.B. (New Mexico) ardently advocates playing with the student, for he says, "It keeps the pupil from stopping whenever he strikes a wrong note, and must be broken of hemming and hawing. He must realize that an artist is often forced to 'fake' a few chords if his memory fails him."

I agree that the stumbling pupil may be helped a little in this way, but as to its efficacy in teaching "faking"—I'm G.M. from Missouri.

**A Toast to Strawberry Pie!**

Here is something to make your mouth water! Mrs. I.M. (Indiana) lures Thomas' father to her home to evening "Dessert Recitals" at 6:45 o'clock; first letting them and the children gorge themselves on specially scrumptious strawberry with whipped cream pie—then the well

lined young darlings play beautiful music for their adoring parents. It works magically; four sets of parents are invited, and it is all over before eight o'clock, permitting regular evening engagements. But golly, I forgot to ask I.M. for that strawberry pie recipe. If any of you want it, I'll guarantee to get it for you!

**D and A Major Scales**

My pupils always have lots of difficulty getting the left hand scales of D and A major fast enough, and I am almost ashamed to tell you it is a definite headache, especially with D major. Can you suggest any way to practice to get more speed and smoothness in D major?

Yes, you are right; those D and A major descending left hand scales are the bane of all our lives—with F major running a close third. You, of course, know why this is. If the C major patterns 123, 1234 are well mastered most other scales will be easy. The same is true in general to the C model—which D and A do not. Also, scales are never difficult when, as usually happens, the thumb on a white key follows immediately after another finger on a black key. But, here again, C and A major refuse to fall in line. Sometimes (when I am lazy) I finger the left hand of D major to conform to these rules.

(ascending)  
Cs D E F# G A B C D E etc  
3 2 1 4 3 2 1 3 2 1

(descending, read backward!)  
Have you tried it? Surprising how much easier it becomes!

However, let us not avoid the issue. For the regular fingering I assign the following descending patterns:

D C B A and A G F# E  
1 2 3 4 and 1 2 3 4

1. Played as gentle "squash" groups first all over the piano, slowly and fast; then continue thus: 123, 1234 (from E to E); 1234, 123 (from A down to E); 123, 1234 (from E to E); 123, 1234, 123, 1234 (from A down to E); 1234, 123, 1234 (from D down to E).

2. Change from "squashes" to light finger patterns (some groupings) always playing fast in a single arm impulse with a slight accent at the end (never the beginning) of the group of groupings, and finishing with the bounding arm to carry the impulse to the next.

3. The following two groups for smooth underpassing of the thumb, practiced (a) very slowly with swift thumb and gently moving elbow tip; (b) up, very slow and lightly (accent last note); (c) same, downward up and down; (d) up and up; (e) down and up two, three and four times; (g) same, accenting second note (up and down).

written

Ex. 1

# Distinct Choral Diction

By  
William H. Buckley

bristic with final consonants.

Lead, kindly Light, amid  
th'encircling gloom,  
Lead Thou me on;  
The night is dark, and I  
am far from home;  
Lead Thou me on.

If the singers are at all care-  
less we hear:

Lead kindly Li, amid th'en-  
circling gloo,  
Lead Thou me on:  
The nigh tis dar kan di  
am far fruh ho;  
Lea Thou me av.

If we assign a definite time  
value to the consonants, this  
will clear up as by magic.  
Let us use notes giving time without pitch and  
set to the rhythm of a well known anthem setting.  
It is written thus:

Ex. 3

Lead, kindly Light, Lead, kindly Light, a-  
mid th'en-circling gloom, Lead Thou me on,

Lead Thou me on, The night is  
dark, and I am far from home;

Lead Thou me on, Lead Thou me on.

Singing this as indicated above, we have:

Ex. 4

Lead, kindly Light, Lead, kindly Light, a-  
mid th'en-circling gloom, Lead Thou me on,

Ex. 2

n, Lead Thou me on, The night is  
dar, k, an d I a m far fro m  
lo, me, eo.

In this manner the consonants are stressed sufficiently to make them as loud as the open vowels.

Other consonants should be treated in similar fashion. As usual, an example will be clearer than an explanation. Although it is a familiar hymn, let us see what we will do with Newman's *Lead, kindly Light*. The words of this hymn seem to

case. With short notes, dividing the value seems like splitting hairs, but the consonant must be emphasized. With notes longer than quarters, assign definite value to the consonant. Always separate a final consonant from an initial vowel immediately following it. Example: "dark and."

The vowels present a problem of their own. In ordinary speech they have no time value, but in singing they occupy the lion's share of each note's



value. This makes it necessary to discover the vowel sound in every case. "Ah" has been called the father of all vowels but it is, more properly, the centre of the series having "ee" as one extreme and "oo" as the other.

The consonants "I" and "r" become entangled with the vowel unless great care is taken. Hold the vowel until the end of the note, with the tip of the tongue low, and form the "I" as the note finishes. The "I" sound, of course, will bring the tip to the roof of the mouth. Example:

Ex. 5

Ba ll

Ex. 6

Ba ll

Sung, not

Ex. 7

Ba ll

Fx. 9

Bar

Ex. 10

Ba r

Burr

is solved easily as

but

becomes more difficult, since the vowel is so indefinite. Try the sound of the short "u" in "but".

Ex. 11

Ba rr

"Er" as a final syllable re-  
quires some attention. Use the short "u" sound.

Ex. 12

Und er

Ex. 13

Un du r

The vowel

here is short and the syllable is rapid, but the tongue movement must be definite. If sung incorrectly, this last syllable "der" will find the tongue constantly at or near the roof of the mouth. Correctly sung, the tongue tip touches the roof of the mouth for the "d", slips down for the vowel and rises again for the "r".

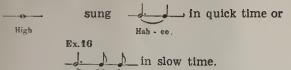
The vowel "I" requires separate attention. It is really two vowels—"ah-ee." Hold the "ah" sound for almost the full value of the note and bring the "ee" into effect as the note finishes. Example:

ORGAN

## Music and Study

Ex. 14

Ex. 15



Do not be afraid to exaggerate. What would sound rough and extreme in a solo becomes smooth and natural by the very number of voices in the chorus. Always listen to the choir from the center of the auditorium, so that you may know what the congregation hears. If possible, the assistant organist should accompany the choir, using your registration in order to judge the balance of organ and chorus from below. If more organists would listen to their assistants accompany soloists, they would more perfectly gauge their registration, and we would hear fewer "drowned-out" solos.

One of the reasons why much that one hears in inferior choral work is not comprehensible to the audience, is that there is not enough instance upon exact precision in emitting the consonants at exactly the same fraction of a second. That is, if a word ends with the consonant T, every singer in the group should pronounce it at precisely the same moment. This is particularly important with the letter B. The consonants should never be exaggerated but they should be timed with the exactness of a chromometer. This being the case, blurred choral effects are impossible.

In conclusion, conductors should be on the alert to see that syllables are synchronized, consonants emphasized at the same instant and vowels pronounced similarly by all members of the chorus. This will result in a steady and progressive improvement in diction which will be a joy to them, to their ministers and to their congregations.

## Standing Criticism

By Allan Glenn

Worth while criticism is invaluable to the student who wishes to get ahead in the world. Invite those who know to give you their frank comments upon your shortcomings. Study these comments carefully and endeavor to try out the advice in many ways to discover what the critic had in mind.

Malicious criticisms should be ignored. When Hensel was maligned by his enemies, he surprised his friends by keeping his silence. When asked for the reason, he quoted the old proverb: "If a dog bray at you, don't bray at him."

## "Exercitatio Optimus est Magister"

By Sylvester Ticknell

On a tour through Spain the writer stopped at a monastery in which the musical researches of the monks have attracted very wide attention. The singing of the brothers was memorably beautiful. A Dom of high standing later took us to the choir room and showed us a famous work upon singing. On the fly page of the book was the Latin motto which is at the head of this article. The Dom pointed to it and said: "After all, whoever wrote that knew the greatest truth in education. Practice is the best master."



THE FAMOUS SALT LAKE CITY MORMON TABERNACLE CHOIR

Through a regrettable clerical error in filing, the picture presented in the July Endeavor on that of the Salt Lake City choir for fresh "heat" on the city was that of another former choir. Our choir has been called to this by the president of the Utah choir who has loaned us with the photograph presented herewith. The choir consists of three hundred and seventeen singers with one hundred and eighteen altos, tenor, and basses. The official staff is Lester F. Hewitt, President; Dr. Frank C. Compton, Conductor; Alexander Schreiner, Organist; Dr. Frank W. Asper, Organist; Richard L. Evans, Announcer; Richard P. Condie, Ass't Director, and Wade N. Stephens, Ass't Organist. The singers all give their services without compensation.

playing this part alone, without the notes; persist until you have no fear; add the alto, the tenor, and then the bass.

We are sure that an organist knows all the scales and chords and has a fair knowledge of harmony; if not these matters should be attended to. One must learn to walk before running.

Supposing the *Dozology* to have been memorized; then go on to a *Gloria Patri*; find this with some other chant form such as that to the words "All Things Come of Thee."

From these one may pass on to the numerous familiar hymn tunes, and confidence will grow with this new freedom from the printed page. Do not hesitate to draw on the subconscious. Many compositions will be found just beneath your mental surface, waiting to be brought out.

## Memorizing—A Necessity for the Organist

By Robert Morris Treadwell

One may visit a strange console or choir loft and find the various musical parts of the service posted to the instrument or stuck on cards, showing a pitiable dependence on the printed page.

Not so long ago a well known organist told me that he played even the *Dozology* with fear and trembling, if without a copy before his eyes.

Sometimes this condition arises from faulty piano instruction, where the teacher has failed to insist on memorizing.

This article is not for those phenomenal persons who have no difficulty in playing from memory; we have heard the great ones—Dupré, Bonnet, Farnham, and others, play whole programs of the most difficult music for an hour and a half, with several encores—all without notes; which is, at first thought, rather disconcerting to the person who is a slave to the printed page.

Let us imagine that one is in the latter class; unable to play even a chant from memory. The first and easiest step will be to begin with *Old Hundred*. Whistle or sing the soprano part; try

now select some simple organ piece which you know well by note; for instance, Gounod's *March Romaine*. Learn a phrase at a time, hands separately if necessary; add another phrase until you have completed a sentence. Persevere, no matter how long the time required. Albert Schweitzer said he determined to memorize a piece if it took all summer. All these phenomenal players began with a single piece and went on from that to build a complete repertoire.

Start a memory book. Tot down, alphabetically, each number learned. Review frequently; for you may find the memory allowing errors in little places. Correct these; do not be sketchy; play everything accurately.

It will be found that memorizing vitalizes your playing and makes it more interesting to yourself and to the listener; just as the clergyman or other public speaker makes a better impression than one who reads or no notes.

A tone deaf pupil was once detected in this way. The young lady had come to me from another teacher, and I did not make the musical ear test. She played several pieces nicely from memory, so I assumed that she was musical. Under my direction she memorized several selections. Looking back through her study book I called on her for one of these pieces. She was unable to play even a phrase; and neither could she recognize my playing of the number.

My point is that, if an unmusical person can memorize, you, as a musician, surely can play some of your music without notes. If you teach piano, to be able to sit down at any time and dash off a spirited piece is of inestimable advantage in the securing of new pupils.

My first piece from memory was Mascagni's *Ave Maria* from his *Cavalleria Rusticana*. This came from the subconscious, but many numbers have not come so easily.

So let us not forget to persevere no matter how difficult the beginning. The harder the battle the greater the ultimate gain.

## An Organist's Scrap Book

By Mary B. Rounds

As a church organist, I sometimes experienced difficulty in finding just the right selections for various parts of the service, so I decided to keep a musical scrap book. A sixty-page book, with pages ten by twelve-and-one-half inches, serves the purpose very nicely. The cord in the back allows for expansion as the book grows, and permits its opening out flat for convenience in playing or any use of the book.

Entire compositions, or mere scraps of delightful melody find their way into this book. It has become a source of constant delight for its pages are filled with musical musings that have made a special appeal to me. Furthermore I am saved the inconvenience of carrying several pieces of music to church on Sunday mornings.

## Do You Know?

That England does not know the origin of the music of its national anthem, *God Save the King*, and that we do the British one better by "swiping" their orphaned national tune for our own national hymn, *America*?

## The Instrumental Music Competition Festival

By

William D. Revelli

ONE OF THE MOST COLORFUL of American customs—that is, of our modern age—is the gathering together throughout the land of young instrumental musicians from our school systems for competitive musical festivals. The growth of school bands and orchestras, as we have recognized so often, kept pace with the wide-spread interest in contests, inter- and intra-sectional. Band and orchestra contests have now been a part of the American scene for twenty years, and no one will question their eminent contribution to the cause of music.

But the instrumental competitive contest is no longer an infant movement; it has grown to bulky proportions, and the greatest proof of the movement's maturity lies in the fact that it is now, and has been recently, subject to criticism—most of it constructive, some of it destructive. For more than a decade we have recognized the importance of the contests in festival in "making the instrumental gospel" throughout our educational system, and it has become the high point of the instrumental music program.

The competitive festival is now almost an issue. There are those who feel that, having served its purpose, its job is nearly done, and that the competitive factor now is to become obsolete. Shall this be the case? The answer is not obvious. We can but discuss the matter from several viewpoints, or at least examine two sides of the question.

It may first be helpful to evaluate the aims and accomplishments of past contests; their accomplishments must have been such as to warrant the many problems involved in the sponsorship and operation of these festivals. The first proof of worth lies in the fact that our finest high school bands and orchestras are those which have continuously participated in the yearly contests. They have set for themselves standards of achievement which do not slacken from year to year.

The contests have directly improved the instrumentation of school and municipal bands—the result of rulings by the Committees of Instrumentation, whereby every band participating in the contests was required to maintain a specified instrumentation or be penalized. The wisdom of this rule is seen in the vastly improved and varied instrumentations of those bands and orchestras which have attended past contests; they have complete quotas of woodwinds, brasses, and strings. Opposed to this result is the status of average groups which have not included the festivals in their music program, most of whom struggle along with inadequate instrumentation of the "Silver cornet band" era, or of the skimpy theater orchestra instrumentation.

**Better Bands, Better Music**  
A corollary result of improvement in instrumentation has been the freedom given to bands and orchestras in composition and music, as well as arranging music for this type of musical organization. To-day a band or orchestra with incomplete instrumentation can satisfactorily perform the present conceptions of music.

Another important milestone in instrumental development was the ruling established in regard to "required" numbers. The compositions required were usually selected with great care and discrimination. Their general good quality, fine ar-

rangements and appropriateness meant that conductors and students of the school music system became familiar with the best in band literature, and again standards of excellence were set up. Those groups which did not participate in contests not only lacked instrumentation but also failed in performance of good music of high caliber.

Band literature progress meant the improvement in taste of the conductor, the student body, and the community as a whole. One can find in the files, scores of band and orchestra programs the excellence of which was unapproached twenty years ago. The contrast between old and new is especially strong; on one hand we have a dignified, diversified program of good music, and on the other a series of parade marches, type-worn overtures, and novelties whose abundance far exceed their worth. Better contest required numbers raised musical tastes not for a select few, but for an entire nation.

There was no reason why music educators should not attempt to raise the level in music performance and appreciation in other school subjects such as English literature did not encompass the trivial and trashy, and music certainly had a right to reach for playing and teaching material as worth while as the masterpieces of English literature taught in our schools. It was a matter of establishing instrumental music as an important subject in the education of our youth, and to this end the contest was of inestimable value.

Adding to the fine record of accomplishments attributed to the contest festival is the gratifying *individual* progress. It seems human nature to do one's best under conditions of adversity and challenge. Where no amount of adult encouragement was effective, many students began to strive for self-betterment in instrumental music when they felt the challenge of countless young people playing the same instruments and studying under pretty much the same conditions.

Honest, fair competition is a motivating factor in life, that should never fade away. Along competitive paths have come some of America's greatest statesmen, financiers, industrial leaders, writers, musicians. Wholesome competition has been a factor in the vitality and freshness. Students should experience it early in life, so that they will be prepared to face it, as they certainly must, in adult life.

Any praise of competition herein, however, is fully predicated upon the idea of wholesome,

well-toned and carefully exercised competition, with emphasis upon individual welfare. The competitive spirit should not thrive on the subjugation of one individual by another, on one community or section over another. It must be impersonal, idealistic, high principled.

One cannot gauge social values of the competitive festivals. Young people have received unheard-of opportunities to travel, to meet new personalities, new situations, see new scenes, and assume responsibilities heretofore unexperienced. Every member of a school ensemble, who has traveled to sections of our country strange to him, has been enriched, educationally and otherwise. His life has been enlarged, his world enlarged. The statement that there is no education far exceeding their worth. Better contest required numbers raised musical tastes not for a select few, but for an entire nation.

From an administrative standpoint, the instrumental contest festival has had its value also. The administrator has the opportunity of evaluating through the results secured by his instrumental staff and by the participants in the music program. It does not follow that every instrumental organization receiving a rating of First Division in a festival has at its helm a competent and successful school instrumental leader; but there is great indication to administrations that personnel and program are superior and fulfill their mission.

## Adversity Not Always Harmful

Has been pointed out, adversity is often helpful. Each of us must learn early in life to accept it without becoming too discouraged and unspiritual. The test of good sportsmanship, the true incentive to do better lies in failure to reach top ratings. Fine teachers, interested students will continue to improve, but those who do not meet the test of real character are often those who would dispense with any type of competition.

The case does not rest entirely on the advantages of competitive festivals or the gratifying results. Let us consider points of undesirability. It may be, for instance, that while instrumentation rulings were effective in filling out instrumental quotas, they were sometimes unfair to small but worthy organizations. Where an instrumental organization was unable to draw upon community resources, it may have been unjustly penalized. But such would be the case when an organization knew, before entering, that certain instrumental requirements would be necessary. In many cases administrators did not awake to instrumentation needs, until after their organizations had participated in the contests; the contests had proved (Continued on Page 707)

**BAND and ORCHESTRA**  
Edited by William D. Revelli

## Music and Study

## What Does This Sign Mean?

Q. I am a teacher of piano and am teaching Hunting Songs. In several parts of it there are two little dashes like this: (—). I do not know what they mean, and my pupil is wondering if she got it copy right or wrong. It was also in *The Etude* for November, 1936, but the little dashes were not underlined. C. B.

A. You do not state what edition your copy is, but you say "got it at Brussers", but that might be any of the following editions: Theodore Presser Co., Oliver Ditson Co., or John Church Co. This mark is second in order to indicate the different sections of a composition to direct attention to repeat marks. You do not say just where these little dashes are placed, but I think I am safe in guessing that they are used for some such purpose in your copy of *Hunting Songs*.

In the Preface to his edition of "Selected Songs Without Words" by Mendelssohn, Calvin B. Cady, eminent musical authority of an earlier generation, writes: "Use the melodic motive or small piano rhythmic pattern in the lines or the single and double 'reading-signs', C, " are used." By "inner lines" Mr. Cady refers to short phrase, or motive, slurs used under long slurs which are so placed as to outline the four structural phrases which, when combined, complete a musical period.—Editor.

## Does the Composer Write a Full Score at Once?

Q. While composing for orchestra, is it best to set one's ideas down to the measure in his composition? The fact that Rubinstein has written as many as twelve, thirteen, fourteen and seventeen quarter notes to a measure for these arpeggios would indicate that he was not particular about their being played in strict time. However, coming to it at you can. Start slowly and accelerate toward the top. Here is another way: play the twelve notes as four "threes"; the thirteen notes as three "threes" and a four; and the seventeen notes as three "fours" and a one.

2. When submitting a composition for a contest, is it necessary to have a separate part for each instrument or will a full score do? Does a symphonic poem have a set form, that is, sonata, sonatina, or otherwise?

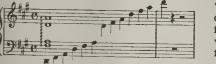
4. How about the orchestra suites? —A. P.

A. 1. I believe most composers make a piano sketch first, but write in the names of various instruments or chairs. In other words, the composer often thinks of a melody in the action, color or the instrument which is to play it. 2. A full score is sufficient. 3. And 4. Most compositions have no conventional form.

## What Does Kamennoi Ostrov Mean?

Q. 1. How is the treble clef part of the first two pages of Rubinstein's *Kamennoi Ostrov* played? Should the beginning of each be the same?

2. In what tempo should the arpeggio marked "slowly" be played? It is written in  $\frac{4}{4}$ , but there are two eighth notes in a measure. I suppose they are divided three to a beat, but I do not know how fast to play them.—Miss J. R.



3. How is the title of the composition pronounced? 4. What does it mean?

A. There should be no perceptible accent in the accompaniment; however, I would accent the first note in the meas-

## Questions and Answers

A Music Information Service

Conducted By

Karl W. Gehrken's

Professor of School Music,  
Oberlin College

Musical Editor, Webster's New  
International Dictionary

*No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only individual pseudonyms given, will be published.*



## Suggestions for Self Help

Q. I am a young woman, twenty-three years old, and have not had piano lessons for about seven years. I studied piano for two years while still in school, and then stopped. I am now interested in that. What was the extent of my musical education? Although I have acquired quite a library of records, books, and biographies of famous pianists, operas, and biographies of famous musicians.

I am trying to play the piano occasionally, but I get so discouraged when I realize my ignorance of the fundamentals. You say I should play more often. My teacher never told me why certain chords and measures were correct—she just told me to play them.

I want to learn to transpose and compose, but I do not know where to start. I can't seem to take an advanced music course because I have neither the time nor money to do so. Can you recommend any book which I could study myself and which would set me on the right path?—E. S.

A. What you need is a course in harmony, this to be followed by work in counterpoint and musical form. If you plan to be a teacher, you will probably be able to locate some good music schools which will teach you at least the fundamentals of harmony. Ask your church organist, and perhaps he could do it himself.

If you cannot afford lessons, the next best thing is self-study. Buy a copy of "Harmony for Eye, Ear, and Keyboard" by Henckel (you can get it through the publishers of *The Etude*) and study the lessons one at a time. Have some one play the ear training exercises while you write them on the staff. Play a lot of hymns and analyze their harmonic structures.

The continued sounding of O-sharp in the treble represents the little bell of a Greek Catholic chapel; and the chord is said to be an exact reproduction, note for note, of a fragment of very ancient Hebrew music, incorporated into the Greek Catholic service.

ture as you come to know chords, cadences, and so on. Purchase a copy of "Music Notation and Terminology" and study the lessons carefully. Practice writing melodies that you have in your memory, such as *America*, *Flow Gently Sweet Afton*, and *Believe Me, if All Those Endearing Young Charms*. Look at the music, sing it over, twice to make certain that you have it exactly right. Now close the book and write the melody on the staff. Later on you may be able to write some of the harmony too.

All this will take time and it may be a year or more before you begin really to understand the construction of music. But there is no short cut and you must pay the price of long hours of labor if you want to come to understand music.

## Enriching the Curriculum through Music

Q. Will you help me solve one of my problems? I am looking for material on enriching the school curriculum through music and I can find very little.—K. S.

A. You will find a number of papers and articles in the last four or five years' issues of *The Music Educators National Conference* (44 East Jackson Boulevard, Chicago); and in addition to these it is suggested that you look up the following:

1. *American Culture*, by E. S. Fullerton, Teacher of English in the Lincoln School, New York. "Teacher's College Record," page 292, February 1936; *Curriculum Making in an Elementary School*, by James Tippins and others, Chapter 8; 3. *Foreign Languages at Lincoln School*, by Frederick J. Rex, Teacher of German. "Teacher's College Record," page 37, February 1936; and especially page 429; 4. *Independent Thinking in Secondary Schools—Ohio Schools*, January 1936; *Music in the New School*, by Perham, Chapter 3; 5. *Relating Art to Other Areas of Human Endeavor*, by Jean Abel, "California Journal of Secondary Education," Vol. 15, No. 1, January 1940; 7. *The Social Content of an Art Curriculum*, by Margaret Brown, "California Journal of Secondary Education," Vol. 15, No. 1, January 1940; 8. *Words and Music*, by Arthur Minton, Teacher of English in Brooklyn Boys' High School. "English Journal" XXVIII, College Edition, March 1938, pp. 199-207; 9. *World Literature*, by E. S. Stolper, Teacher of English, Lincoln School in New York. "Teacher's College Record," page 41, February 1938.

2. What you need is a course in harmony, this to be followed by work in counterpoint and musical form. If you plan to be a teacher, you will probably be able to locate some good music schools which will teach you at least the fundamentals of harmony. Ask your church organist, and perhaps he could do it himself.

If you cannot afford lessons, the next best thing is self-study. Buy a copy of "Harmony for Eye, Ear, and Keyboard" by Henckel (you can get it through the publishers of *The Etude*) and study the lessons one at a time. Have some one play the ear training exercises while you write them on the staff. Play a lot of hymns and analyze their harmonic structures.

The continued sounding of O-sharp in the treble represents the little bell of a Greek Catholic chapel; and the chord is said to be an exact reproduction, note for note, of a fragment of very ancient Hebrew music, incorporated into the Greek Catholic service.

THE ETUDE

PERHAPS THERE IS NO MUSICAL INSTRUMENT so strongly affected by varying weather and seasonal conditions as the violin. Long though its life may be (a well cared for instrument may last centuries) it is, nevertheless, extraordinarily sensitive to comparatively slight alterations of temperature. On the other hand if it is directly exposed to anything like severe heat or cold—it may become a veritable wreck in a very short time.

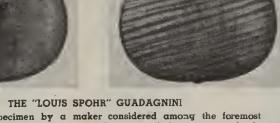
As a violin maker and repairer of long years' experience, the writer has handled many violins in various conditions of disrepair and collapse; but of this number, it is safe to say that fully thirty per cent were avoidable breaks, principally to undue exposure to severe changes in temperature—breaks which subsequently could well have been avoided by the exercise of care and forethought. And just how was this conclusion reached? By a combination of two facts, which are the writer for a number of years.

Among his repair customers were a fair proportion of younger violin students, who, for the most part, were members of amateur and school orchestras. These students frequently transported their violins back and forth from their homes to practice halls and teachers' studios, at all seasons of the year, but principally during the winter months, when the music season is at its height.

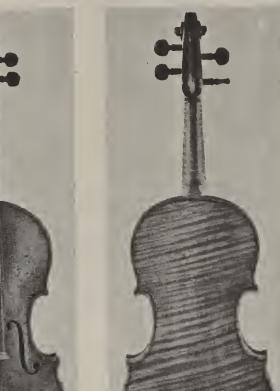
Now a noteworthy fact in connection with these young students was that, in the majority of cases, violins brought in for repair had, almost all, the same characteristic cracks and breaks. A crack would invariably develop somewhere in the soft top, usually in a position immediately to one side of the small ebony shoulder (on which the tailpiece gut presses), at the rear. Or again, the ribs (or sides) of the violin would appear to have expanded and broken away from the top and back; usually, again, somewhere in the rear region of the instrument. At times it would be one sort of break, often both; but in almost all cases, it was the younger violin student who specialized in these particular fractures.

The problem as to why this should be was solved recently by the writer, when he happened to dispose of a hand-made violin, of the most careful workmanship and finish, to a young student. When delivered, the violin was in first class condition, absolutely sound, and constructed throughout of well-seasoned wood. The glue used in its manufacture was the best obtainable. But within a few weeks back it came, not having suffered a fall or a knock, but with the sides working away from the top and bottom plates—and, generally, bespeaking anything but a good advertisement for its maker.

When the violin was brought back for repairs, it was noticed that no wrapper or cover was present; and when questioned, the student stated



THE LOUIS SPONH GUADAGNINI  
A beautiful specimen by a maker considered among the foremost violin craftsmen of all time. Note the grain of the one-piece back.



that this precaution was never taken even when the violin was taken to orchestra practice. Such a measure was regarded as unnecessary. Upon further questioning, the fact developed that no violin wrap was used by fellow students.

So this was the answer to the problem! For,

VIOLIN  
Edited by Robert Braine

OCTOBER, 1940

## A Few Suggestions for the Student

By

D. Batterbury

keeping a violin well protected, when not in use, by a cloth or fabric cover—preferably of a woolly nature, and sufficiently large to surround the entire body of the violin—does far more than merely protect it from knocks and jars when carried about. Such a cover acts as a very effective check against severe changes of temperature, which occur chiefly when the violin is taken from a warm, dry house into a comparatively damp outdoor temperature.

The reason for this is obvious. But before dealing with this aspect of the question, let us consider briefly just how changes of temperature act upon such a substance as wood. Generally speaking, it is a question of dryness or moisture. Heat, and especially dry heat (due to its moisture absorbing qualities) causes wood to contract or shrink; while cold, and especially damp cold (due to its humidity) causes expansion or swelling of the wood. Consequently, when a violin is taken from a warm, dry room (to which it has become acclimated) where there is little or no moisture, into the outside temperature, where there is much, it expands. Whereas, when it is returned to the warm home temperature, contraction takes place, and it resumes its original shape.

Now this would not adversely affect the violin if all the wood used in its construction were of the same density—or, to put it more plainly, if it expanded or contracted evenly. But because the sides and back are hardwood, while the top is soft spruce or pine, contraction and expansion are uneven. Hardwood is affected, either way, very little; but wood expands more. And it is just this difference which causes undue strain between the two kinds of wood; and if the strain is sufficiently severe, it results in cracks and breaks.

This being so, the importance of using a wrap or cover on a violin at all times, when not in use, will be quickly apparent. When a violin remains in a warm, dry atmosphere, the cover surrounding it becomes correspondingly warm and dry, yet when both are taken out into the comparatively damp outside, the cover, acting as a heat retaining blanket, allows the instrument within to cool gradually, giving the wood sufficient time to "take the strain" put upon it by the changing atmospheric conditions. In other words, it acts as a neutralizer and a check, and this protective, neutralizing quality operates the entire time the cover surrounds the (Continued on Page 704)



THE HANDS OF PHILIPP.—An early picture, showing wrist somewhat high. Fingers appear "tense." Later one should learn position but not level wrist, with sense of relaxation in hand.



THE HANDS OF PADEREWSKI.—This photograph shows level wrist only, but his admirers will recall many instances of a low wrist position. He was an early advocate of a low seat at the piano.



THE HANDS OF D'ALBERTI.—Famous for beauty of tone. Observe relaxed condition in R. H., high wrist in L. H., probably due to arrangement of black and white keys.

# The Wrist in Passage Playing

By  
*Florence Leonard*

The Well Known  
Piano Pedagog

WHAT IS THE RIGHT POSITION of the wrist in passage playing? Ought it to be high, or low?

The purpose of stopping the wrist, if the movement is intelligent, is to relax the wrist or hand or arm. One or all, of these may have stiffened. Many teachers advise this lowering of the wrist, for beginners, on every note. This is useful, provided the whole arm, with the hand, is relaxed. But, plainly, so many movements would not be possible when playing in rapid *tempo*. Besides, they would interfere with *legato*, which implies smooth, unbroken movement. Should we then, always keep the wrists quiet in passages? Is that what the famous players do?

#### Accurate Observation Necessary

To observe the artist players accurately requires trained eyes and ears; for movements of the wrist do affect the tone. The experiments, also, have been designed to assist that training. In some styles of playing, the wrist is held so quietly that it transmits smoothly to the fingers the power given by the arm. But it must not become stiff. The moment it stiffens it interferes with the hand and fingers. In other styles of playing the wrist may move freely, and it should move freely. The movement, however, must be so slight, much of the time, that it can be scarcely observed by the untrained eye.

As a preliminary, one should understand the sensation of complete relaxation. Try this exercise.

Exercise I. First, do not sit too high, or the freedom of the wrist will be hindered. Paderewski knew the secret of the effect of a low position on the tone. Lean forward in the chair, so that the arm hangs straight down from the shoulder. Twirl the arm in the shoulder socket. The whole arm, down through the finger tips, must be loose, "soft-dangle", so that the fingers shake like a fringe at the end of the arm. The sensation of the arm hanging heavily in the shoulder, and pulling on the shoulder, must be clear. Now lift the arm from the hanging position, still "limp." Place fingers two and three together on the keyboard, wrist high, elbow low. Feel the weight of the loose arm bearing down on the finger tips. Do not swing from side to side. Simply hang in the keys. Try to get the sensation of complete "letting go", complete relaxation. But complete relaxation is not used in playing.

Exercise II. Now take a practical exercise. First, relax the arm by

twirling. Lift, and place the third finger, curved a little, on E of the fourth space, treble staff, with wrist flat. Do not depress the key. Then swing the wrist down, make the tone. Make a gentle swing, not sudden and heavy. The hand must be loose, with no tension except that which prevents the hand from sliding off the key. Swing down to level, still resting on the E. Then swing down on D next below the E, second finger, and connecting the tones so as to make a simple form of *legato*. Swing down on C next below the first finger, then extend the exercise to fingers 1, 2, 3, 4, 5. This is the *swing down*, mentioned above. It is described here for the sake of those who do not know it, and also for the purpose of emphasizing the *relaxed* condition of the arm and hand, which is necessary for correct performance.

Exercise III. Wave Movement. This exercise is not so widely known. It is for use in faster *tempo*. Relax the arm, and place the fingers on the same C, D, E, F, G. Swing down on C, and rise gradually through the five notes. Each finger makes a tone, as the arm is allowed to lean on it. But the hand does nothing; the fingers do nothing, except to be in place and to receive the weight of the arm which in turn. They do not rise and strike, nor do they press. This condition requires much mental control.



L indicates where wrist is lowest; B, where wrist is highest.

This exercise should be taken at first in moderate *tempo*, the speed increasing only when the arm and hand feel secure. The tones must succeed each other smoothly, not with a "bumpy" effect. If the movement is continuous, not jerky, the tones will flow smoothly. Be sure to swing the wrist far down for the first note of the group, and then let it rise as high as seems convenient for the last notes of the group. The distance which the wrist travels thus down and up, vertically (the arc), is going to vary considerably. It will be small at times that it becomes a mere tremble, mere looseness—relaxation—scarcely observable to the eye. The more rapid the passage, the smaller will be this arc. Also, the more rapid the passage, the more necessary is the loose movement, because speed of rapid playing, is just what brings about fatigue, if joints are stiff. Knowing how to relax is the result of such exercises as these.

Begins this exercise with only a moderate amount of tone. As you feel more accurately conscious of the leaning weight and the smoothness of your movement, release more and more

weight onto the finger tips, and thus increase the tone. But practice softly much of the time. Also, as expertise is acquired, watch the distance traveled by the wrist. In general it may tend to swing too high rather than too low.

Now the "relaxation through movement" principle should be applied to any and all fingered chords, scales, any passage work. To bring this about, begin with a consistent grouping of notes into threes and fours, and at first make the "dip" on the accent. Later the dip may come on other notes.

Ex. 2



The important thing is to see that the arm swings the wrist down wherever you determine that it shall do so, on a black key as well as a white, at the end of a group, at the beginning, or in the middle. When you have learned how to control the movements, then experiment with different groupings, and let the arm help to decide which groupings make the passage easiest and smoothest. In making this decision, always consider the expression, the "modelling" of the passage. Technique without interpretation is nothing but machinery.

#### A Question of Fingers

What has the finger to do, in this type of playing? As soon as the free movement of the arm is established, add to it, the *free movement* of the finger. This means that the finger is to move easily in the knuckle. Nor is it to be curved sharply and combined with a high knuckle. These experiments have been worked out for help in relaxed playing. They have been proved by years of use. But what about the other type of playing, where the wrist is quiet?

One very common reason for choosing the quiet wrist type is that the player or student is accustomed to that type, likes that tone quality, and knows no other with which to compare it. Another reason. It is very possible that he may not have seen, heard, or understood the other quality. Another reason might be that he has a



THE HANDS OF HOFMANN.—Wrist level or low. Clear impression of relaxed condition of hands.

very loosely built hand, which requires the "held", "fixed" or "controlled" position, in order to make a full tone or a carrying tone.

#### All-Relaxed Playing Rare

It is seldom that one hears or sees a player who uses relaxed tone only. Some players, who advocate it in teaching, do actually combine it with fixed tone in concert work. This is probably involuntary, and they respond automatically to the demands of the ear, when playing, as they find that the relaxed tone does not give the quality they wish.

#### Controlled Type

If any joint or member (arm or forearm, hand or finger) is not allowed to swing or to be swung freely, then it is controlled. Pressure playing belongs to the controlled type of movement. We must be able to control lightly, easily, without stiffening. We must be able to control in this way any member; that is, arm as a whole, or forearm, upper arm, hand or fingers; wrist joint, elbow, or knuckles.

Exercise IV. Relax the arm and place fingers 2, 3, 4 on the edge of a table; swing the wrist down as in Exercise II; with the arm loose, and the hand and fingers loose, except for so much tension as keeps them from sliding off the table. Swing up gently and rest on the finger tips. Wrist level; hand flat, except for slight curve at ends of fingers. Gently spread the thumb an inch, then an inch and a half, from the hand. Observe the slight tension which the stretching of the thumb brings into the hand. The hand should feel as if it were poured into a mold. It is a hand without knuckles, without wrist. (But it must not feel stiff!) Lift the forearm and hand in one, as one tool, from the elbow; but do not change the "molded" shape. If the movement is made correctly, you will have fixed, or "controlled", hand and wrist.

Exercise V. Next add to this control the control of the elbow. Lift the arm in the shoulder, keeping the elbow also molded, or fixed. That is, if the elbow is bent, the fingers, hand and wrist, still held level, are joined by a non-moving angle to the upper arm; all are fixed. Or, if the arm is stretched out straight, while fixed hand and hand remain molded, the straight arm is fixed, moving only at the shoulder. During these experiments, make sure that stiffness does not appear. Of course, if the position is held for any length of time, in this experiment, fatigue will set in.

#### Applied Fixation

Exercise VI. To fine application of the fixation to playing, return to the position at the table, with spread thumb, flat hand and wrist. Keeping the hand position, push the hand forward and back, using a free elbow. The hand should seem like a gardener's "claw" or rake. At the keyboard place the five fingers, right hand, on E, F-sharp, G-sharp, A-sharp, B, keeping the molded form. Do not depress the keys. Push the hand in and out, without sound. Next let the weight of the arm (partial weight) rest on the fingers, and, as the hand is pushed slowly in and out, let each finger sound its key. Finally let the hand remain at the front of the keyboard while the fingers sound their notes.

Observe what has happened to your fingers. They no longer can be flung freely (Continued on Page 698)



THE HANDS OF EDWIN FISCHER.—Famous for playing Bach and Beethoven. Notice relaxed hands, absence of strain with sense of power.



THE HANDS OF GIESEKING.—Right hand slightly below level. Left wrist higher because of combination of black and white keys. Note relaxation.



THE HANDS OF ITURBI.—In this picture one observes a moment of relaxation combined with strength of finger; wrist slightly below level.

# Getting Laughter Through Music

An Important Description of Works in Which Composers Have Striven to Make Fun With Tones

By

Herschell C. Gregory

Herschell C. Gregory, M.M., was born September 25, 1897 at Lebanon, Indiana. He graduated at Northwestern University in 1923. Later he studied at the Gunn School of Music and with Dr. Felix Borowski. He has taught in many colleges and has written much for musical publications.—Editor's Note.



A RARE PICTURE OF JOYOUS JOSEPH HAYDN

This portrait of Haydn, one of the merriest and happiest of musicians, was done in oil by a contemporary artist and is here reproduced probably for the first time in America.

THE ITALIAN MODERNIST, Malipiero, a few years ago prophesied a coming revival of Rossini because of his humor. In music humor is more difficult to understand than in any other art. It may be introduced by some trick of rhythm or orchestration, by a burlesque imitation of a certain style, or by expressing some ridiculous idea, inflated in a setting of pathos. We can determine a composer's gaiety, high spirits, extreme jocularity, robust and tumble joviality, and not infrequent irony, as being a natural part of himself, just as his music may portray pathos, passion, or happiness. A great humorist must be a master of pathos, because a man who does not understand the pathetic will never understand the humorous. Humor has been characterized as something that arouses smiles or laughter.

The orchestral instruments are especially suitable for depicting musical humor and the range, tone quality, and color of the piccolo, flute, oboe, clarinet, trombone, English horn, tuba, violin, violoncello, and double bass, all have been utilized by various composers to portray burlesque. The timpani in certain rhythmic effects is one of the chief comedians of the orchestra. Composers of opera have set many of the vocal parts in a humorous vein, while the list of laugh provoking songs is quite lengthy.

## From Early Days

Probably the first composer to express humor in music was Orlando di Lasso whose secular works included not only stately madrigals but musical jokes. One of Vecchi's musical farce, "Amfiparnasso", produced in 1580 (published in 1597) and described by the composer as a *commedia harmonica*, or harmonic play, is reputed to have been the first Italian setting of a comedy sung



The work has been popular with pianists; both Liszt and von Bülow having arranged editions of it. Another popular composition of this period was Rameau's, *The Hen*, in which the composer describes the cackle of the barnyard fowl.



One of the most popular works of its kind is "The Beggar's Opera", first performed in London in 1728. A satire on the court, the opera and the politicians of that period, it has had within recent years, many successful rivals.

Bach, whom many recognize as a composer of dry, untuneful fugues, was at heart a merry old soul. He smiles in his gigue, and in the "Coffee Cantata" he portrays the good humor and many little incidents of everyday life. The "Phœbus and Pan Cantata" also contains unsophisticated humor as do the *Barleska in A minor* and the "Partita" for clavier.

Haydn's *Surprise* deliberately incites humor. In the "Surprise" Symphony, Adalbert Gyrowetz, in his biography, declares that he visited Haydn shortly after the composition of the *andante* and that the composer, after playing it on his piano, remarked, "The women will cry out here."



The "Toy" Symphony and the "Surprise" Symphony, the latter with the sudden explosion on the drum, contain capricious ideas, while the croaking of frogs in "The Creation" was probably the first attempt to modernize the art. The comic opera, "Life on the Moon", composed in 1771 for the wedding festivities of one of the sons of his patron, Prince Esterhazy, sets forth in a prolog and two acts a typically buffoon plot, seasoned with various elements of the "commedia dell'arte". "The Apothecary", "The Distracted One", "The New Crooked Devil", and a number of *scherzi* from his symphonies reveal deliberately comical touches.

The "Suite" from "The Little Triffle", by Mozart and some of the *scherzi* from his symphonies reveal delicious morsels of tonal jesting. Such a triviality as the former seems hardly worthy of the genius which the composer lavished upon it. He also wrote humorously characteristic measures to amusing texts especially in "The Magic Flute", and "The Marriage of Figaro". His "Così Fan Tutte", "The Disguised Gardener-Maiden", "The Simple Deceit", and "The Rescue from the Harpies" contain irresistible waggishness. "The Embroidered Tree", a one act opera by Gluck, the subject of which was taken from Boccaccio's "Decameron", and first produced in 1759; "The Drunken Reformed"; "The Cadi Fooled"; and "Don Juan", all of (Continued on Page 712)

## CLASSIC AND CONTEMPORARY SELECTIONS

### MAZURKA

Deep in the soul of Frederic François Chopin were the rhythms of his native Poland and that legacy of melody he inherited from his mother. Two things are paramount in the playing of these imitable pieces—the first is the very careful observance of the phrases and the second is the balance of form in each movement. That is, no matter how much *tempo rubato* is employed there should be a corresponding balance to give the movement artistic equilibrium, Grade 4.

FR. CHOPIN, Op. 7, No. 2

The musical score for Frederic Chopin's Mazurka, Op. 7, No. 2, is presented in a single page of a multi-page score. The page is filled with dense musical notation on four staves, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The tempo is marked as 'Vivo, ma non troppo' with a metronome marking of 160. The score includes various dynamics such as 'p' (piano), 'f' (forte), 'cresc.' (crescendo), 'decresc.' (decrescendo), 'riten.' (ritenuto), and 'scherz.' (scherzo). The notation is highly detailed, showing specific fingerings and performance techniques. The page is numbered '1' in the bottom right corner.

# MODERATO FROM FIRST FRENCH SUITE, IN D MINOR

Edited by EBENEZER PROUT

Grade 6. *Moderato* M.M.  $\text{♩} = 84$

JOHANN SEBASTIAN BACH (1685-1750)

Copyright MCMVII by Oliver Ditson Company

678

THE ETUDE

## CLOUDS IN THE MOONLIGHT

Melodic genius comes to but few composers. Here is another very tuneful idyl by A. L. Brown. Like its title, it has nebulous atmosphere and must be played in dreamy fashion with just a little tinge of sadness in the middle section. Grade 3½.

ARTHUR L. BROWN, Op. 115

Copyright 1940 by Theodore Presser Co.

OCTOBER 1940

British Copyright secured

679

## DANCE OF THE SPOOKS

HAROLD SPENCER

Copyright 1939 by Theodore Presser Co.

10

British Copyright secured  
THE ETUIDE

## GOBLINS

WILLIAM SCHER

Grade 3½. Allegretto M.M. = 112

senza Pedal

Meno mosso

*p cantabile*

Un poco andante

CODA

più vivo

pp r.h. pp

Copyright 1940 by Theodore Presser Co.  
*OCTOBER 1940*

British Copyright secured

65

## DALLYING IN A DINER

The wheels of the Broadway Limited go whirring around as the huge express whizzes over the rails. In the diner, however, is the delightful chit-chat which adds charm to the modern railroad trip. The composer has caught this finely in this sprightly, rhythmic piece of the type of "Nola." WALTER WALLACE SMITH  
A.S.C.A.P.

WALTER WALLACE SMITH  
A.S.C.A.P.

Brightly M.M.  $\sigma = 88$

8 -

The image shows a page of musical notation for a piano, specifically Op. 10, No. 1, page 10. The music is arranged in six staves. The notation includes various dynamics such as 'mf', 'f', and 'Ped. simile'. There are sections labeled 'Ped. simile' and 'Last time to Coda Φ'. The page is numbered 10 at the bottom right.

Copyright, 1940, by Theodore Parker, 2

Copy  
699

British Copyright secured  
*THE STUDY*

\* From here go back to the beginning and play to *A*; then play *Trio*.  
OCTOBER 1950

## CA PRICE CHARMANT

Lively fingers in the right hand and a piquant accompaniment in the left hand make this a very practical composition for many student recitals. Do not overplay this number through exaggeration. The last four measures are played swiftly.

PATTY HARALSON

### Allegro M

\* From here go back to the beginning and play to *Fine*; then play *Trio*.

Copyright 1940 by Theodore Presser Co.

684

British Copyright secured  
*THE ETUDE*

# THE MAGIC FOREST

BERNARD WAGNESS

de 3,

Copyright MCMXXXIX by Oliver Ditson Company In Bernard Wagness Piano Course, Book Three  
*OCTOBER 1940*

International Copyright secured



LIFE'S WEAVING  
SACRED SONG

Rev. Father TABB  
Arranged by A.W.

ALFRED WOOLER

Andante

VOICE      *mp con express.*

ORGAN or PIANO      *poco rit.*      *a tempo*

My life is but a weaving Between my God and me; I—  
 may not choose the colors, He knows what they should be; For He can view the  
 pattern Up on the up- per side, While I can see it on- ly On  
 this the un- der side. Some- times *a tempo* He weav- eth sor- row Which seem - eth strange to  
 me; But I will trust His judg- ment, And work on faith- ful- ly; 'Tis

He who fills the shut- tle, He knows just what is best, So I shall weave in ear- nest And  
 leave with Him the rest. *a tempo* At last, when life is end- ed, With  
 Him I shall a- bide, Then I may view the pat- tern Up on the up- per side; Then  
 I shall know the rea- son Why pain, with joy en- twined, Was wov- en in the fab- ric Of  
 life, that God de- sign'd, Was wov- en in the fab- ric Of life, that God de- sign'd.  
*cresc.* *f* *molto rall.*  
*cresc.* *molto rall.*

# AT TWILIGHT

JOSEPH SUTER

Moderato

CELLO

PIANO

Copyright 1940 by Theodore Presser Co.  
690

British Copyright secured  
THE ETUDE

# PRELUDE IN E MINOR

J. S. BACH  
Edited by J. H. Rogers

Swell: Full  
Great: Full to Op. Disp. 18<sup>th</sup>  
Pedal: Full to Op. Disp. 18<sup>th</sup>  
Sw. to St. and Ped.  
Gt. to Ped.

With Hammond Organ  
Registration

Maestoso con moto

Gt.

MANUALS

PEDAL

Ped. 5-2

OCTOBER 1940

691

NOCTURNE IN F  
SECONDO

R. SCHUMANN, Op. 23, No. 4

ad libitum      Sempre M.M.  $\text{♩} = 84$

NOCTURNE IN F  
PRIMO

R. SCHUMANN, Op. 23, No. 4

ad libitum      Sempre M.M.  $\text{♩} = 84$

DELIGHTFUL PIECES FOR YOUNG PLAYERS

IN MY AIRPLANE

ADA RICHTER

Grade 4.

Allegretto M.M.  $\text{d}=66$

Copyright 1940 by Theodore Presser Co.

British Copyright secured

Grade 2.

Valse moderato M.M.  $\text{d}=168$

Copyright 1940 by Theodore Presser Co.

694

British Copyright secured  
THE ETUDE

SONG OF THE OLD CLOCK

Watching little minutes fly,  
Counting hours as they pass by;  
Hear the song the old clock sings  
As its pendulum it swings.

Grade 2.

With clock-like precision M.M.  $\text{d}=138$

Copyright 1940 by Theodore Presser Co.  
OCTOBER 1940

MARIE SEUEL-HOLST  
Op. 33, No. 1

British Copyright secured  
695

# SWING HIGH! SWING LOW!

LOUISE E. STAIRS

Grade 1.

Moderato M. M.  $\text{d} = 84$

Copyright MCMXL by Oliver Ditson Company

International Copyright Secured

Grade 1.

Moderately M. M.  $\text{d} = 69$

# THE PENGUIN

SARAH COLEMAN BRAGGON

Copyright MCMXL by Oliver Ditson Company  
696

## The Good Neighbor Policy

(Continued from Page 652)

and drive into the night. The long-awaited yearly Festival is over.

If you should drive along Illinois' Fox River Valley roads late this May day evening you might hear strains of a Bach chorale, an old English air, an old French song or a modern example of part-song writing. Trace the music to its source, and you would find that it emanated from a bus with starry-eyed boys and girls who sing in mood of exaltation. Between their selections there is enthusiastic talk of recent affairs; you sense stimulation and satisfaction. Youthful faces glow as they speak of the success of "the Festival."

To make this yearly Festival possible the cities of Fox River Valley perform one of the most neighborly acts with which it has been our pleasure to come in contact. Two of the cities with populations of forty-seven and thirty-seven thousands, join hands with the small towns that surround them. They set the pace and the smaller places manage to keep up with them. When Festival time comes the smaller towns send smaller quotas but that is the only respect in which they are inferior. What this means to provincial communities which might otherwise be left out of such stimulating and big events can thoroughly be appreciated only by persons who have lived in and suffered the inferiority complex of a tiny town. Perhaps the advent of the radio changed small towns' musical opportunities, making this amalgamation possible or perhaps there is just a new and wholesome trend of thought. Anyway we believe Fox River Valley's cooperative plan an unusual and splendid one and hope that their good neighbor policy may spread to other communities.

Mr. Stolz is an extremely prolific composer. Born in Vienna in 1880, he has composed twelve hundred songs, thirty-six stage operettas, a number of suites and orchestral works, and one grand opera. His musical films number fifty-two, exclusive of the coming "Spring Parade", which he describes as a story of Vienna in the days of Franz Josef, four years before the outbreak of the first World War—in which the composer served as Second Lieutenant.

Mr. Stolz's hobbies are flowers and neckties. In his Vienna home, he has thousands of rare flowers in his gardens, and the cravats in his wardrobe number eight hundred and ninety. But no matter how often he changes his ties, he always wears the same stick pin. It is the letter C, topped by a tiny crown of diamonds. The "C" stands for Carolus (the Latin for Carl), and was presented to the composer by the last of the Hapsburg emperors, S. O. S. will continue his work for Universal, after the release of "Spring Parade."

This department reported Alice Faye as the star of the coming production of "Down Argentine Way" (Twentieth-Century Fox). That studio now reports that, due to illness, Miss Faye has left the cast and that her place is to be taken by Betty Grable.

Caller: "Is the piano yours?"

Host: "I think we own about an octave of it."

is it with a year's careful preparation that there is seldom any friction. The Illinois towns and cities participating in the Festival are: East Aurora, West Aurora, Batavia, Elgin, Elgin, Geneva, Naperville, Plain, St. Charles and Wheaton.

## News of the New Autumn "Musicals"

(Continued from Page 661)

composed sailed for New York, to put the finishing touches to his work over here.

At breakfast one morning, he sat musing over "just the right touch" to use as a vehicle for Miss Durbin's soprano, and came to the conclusion that the fitting thing must be a lilt waltz tune with a brilliant coloratura passage. As he lit his post-breakfast cigarette, the tune for such a waltz came to him, ready made.

He caught up the cigarette package, tore it open, and wrote down the song on its blank inner surface. When the composer read it over, he liked it; and when the Universal executives heard it, they liked it. It is the first music Mr. Stolz composed in America, and now he is hoping that the public will like it, too. On the night of the première of "Spring Parade", Mr. Stolz will present Miss Durbin with the cigarette package and the original manuscript of her new song.

Stolz is an extremely prolific composer. Born in Vienna in 1880, he has composed twelve hundred songs, thirty-six stage operettas, a number of suites and orchestral works, and one grand opera. His musical films number fifty-two, exclusive of the coming "Spring Parade", which he describes as a story of Vienna in the days of Franz Josef, four years before the outbreak of the first World War—in which the composer served as Second Lieutenant.

Mr. Stolz's hobbies are flowers and neckties. In his Vienna home, he has thousands of rare flowers in his gardens, and the cravats in his wardrobe number eight hundred and ninety.

But no matter how often he changes his ties, he always wears the same stick pin. It is the letter C, topped by a tiny crown of diamonds. The "C" stands for Carolus (the Latin for Carl), and was presented to the composer by the last of the Hapsburg emperors, S. O. S. will continue his work for Universal, after the release of "Spring Parade."

This department reported Alice Faye as the star of the coming production of "Down Argentine Way" (Twentieth-Century Fox). That studio now reports that, due to illness, Miss Faye has left the cast and that her place is to be taken by Betty Grable.

Caller: "Is the piano yours?"

Host: "I think we own about an octave of it."

THE RUDOLPH WURLITZER COMPANY, DE KALB, ILL.

## IN MELODY LAND

MELODIOUS SOLOS

Twenty-One

of Positive Worth

to the method in use.

By ROBERT W. GIBB

CONTENTS: Playing on the Open Strings: 1—A Wee Bit; 2—Little Indian; 3—On the Lake; 4—Drummer Girl; 5—Soldier Boy Introducing the First Finger; 6—Merry-Go-Round; 7—The Clusters; 8—Fireflies; 9—The Third Finger; 10—Chatterbox; 11—The Music Box; 12—The Peacock (Founded on Scale of G Major); 13—Gavotte (Founded on Scale of A Major); 14—The Music Box (Continued); 15—If judiciously selected a Gavotte (Founded on Scale of A Major); 16—The Peacock (Continued); 17—The Music Box (Continued); 18—The Peacock (Continued); 19—The Peacock (Founded on Scale of G Major); 20—Gavotte (Founded on Scale of A Major); 21—The Music Box (Continued); 22—The Peacock (Continued); 23—The Peacock (Continued); 24—The Peacock (Continued); 25—The Peacock (Continued); 26—The Peacock (Continued); 27—The Peacock (Continued); 28—The Peacock (Continued); 29—The Peacock (Continued); 30—The Peacock (Continued); 31—The Peacock (Continued); 32—The Peacock (Continued); 33—The Peacock (Continued); 34—The Peacock (Continued); 35—The Peacock (Continued); 36—The Peacock (Continued); 37—The Peacock (Continued); 38—The Peacock (Continued); 39—The Peacock (Continued); 40—The Peacock (Continued); 41—The Peacock (Continued); 42—The Peacock (Continued); 43—The Peacock (Continued); 44—The Peacock (Continued); 45—The Peacock (Continued); 46—The Peacock (Continued); 47—The Peacock (Continued); 48—The Peacock (Continued); 49—The Peacock (Continued); 50—The Peacock (Continued); 51—The Peacock (Continued); 52—The Peacock (Continued); 53—The Peacock (Continued); 54—The Peacock (Continued); 55—The Peacock (Continued); 56—The Peacock (Continued); 57—The Peacock (Continued); 58—The Peacock (Continued); 59—The Peacock (Continued); 60—The Peacock (Continued); 61—The Peacock (Continued); 62—The Peacock (Continued); 63—The Peacock (Continued); 64—The Peacock (Continued); 65—The Peacock (Continued); 66—The Peacock (Continued); 67—The Peacock (Continued); 68—The Peacock (Continued); 69—The Peacock (Continued); 70—The Peacock (Continued); 71—The Peacock (Continued); 72—The Peacock (Continued); 73—The Peacock (Continued); 74—The Peacock (Continued); 75—The Peacock (Continued); 76—The Peacock (Continued); 77—The Peacock (Continued); 78—The Peacock (Continued); 79—The Peacock (Continued); 80—The Peacock (Continued); 81—The Peacock (Continued); 82—The Peacock (Continued); 83—The Peacock (Continued); 84—The Peacock (Continued); 85—The Peacock (Continued); 86—The Peacock (Continued); 87—The Peacock (Continued); 88—The Peacock (Continued); 89—The Peacock (Continued); 90—The Peacock (Continued); 91—The Peacock (Continued); 92—The Peacock (Continued); 93—The Peacock (Continued); 94—The Peacock (Continued); 95—The Peacock (Continued); 96—The Peacock (Continued); 97—The Peacock (Continued); 98—The Peacock (Continued); 99—The Peacock (Continued); 100—The Peacock (Continued); 101—The Peacock (Continued); 102—The Peacock (Continued); 103—The Peacock (Continued); 104—The Peacock (Continued); 105—The Peacock (Continued); 106—The Peacock (Continued); 107—The Peacock (Continued); 108—The Peacock (Continued); 109—The Peacock (Continued); 110—The Peacock (Continued); 111—The Peacock (Continued); 112—The Peacock (Continued); 113—The Peacock (Continued); 114—The Peacock (Continued); 115—The Peacock (Continued); 116—The Peacock (Continued); 117—The Peacock (Continued); 118—The Peacock (Continued); 119—The Peacock (Continued); 120—The Peacock (Continued); 121—The Peacock (Continued); 122—The Peacock (Continued); 123—The Peacock (Continued); 124—The Peacock (Continued); 125—The Peacock (Continued); 126—The Peacock (Continued); 127—The Peacock (Continued); 128—The Peacock (Continued); 129—The Peacock (Continued); 130—The Peacock (Continued); 131—The Peacock (Continued); 132—The Peacock (Continued); 133—The Peacock (Continued); 134—The Peacock (Continued); 135—The Peacock (Continued); 136—The Peacock (Continued); 137—The Peacock (Continued); 138—The Peacock (Continued); 139—The Peacock (Continued); 140—The Peacock (Continued); 141—The Peacock (Continued); 142—The Peacock (Continued); 143—The Peacock (Continued); 144—The Peacock (Continued); 145—The Peacock (Continued); 146—The Peacock (Continued); 147—The Peacock (Continued); 148—The Peacock (Continued); 149—The Peacock (Continued); 150—The Peacock (Continued); 151—The Peacock (Continued); 152—The Peacock (Continued); 153—The Peacock (Continued); 154—The Peacock (Continued); 155—The Peacock (Continued); 156—The Peacock (Continued); 157—The Peacock (Continued); 158—The Peacock (Continued); 159—The Peacock (Continued); 160—The Peacock (Continued); 161—The Peacock (Continued); 162—The Peacock (Continued); 163—The Peacock (Continued); 164—The Peacock (Continued); 165—The Peacock (Continued); 166—The Peacock (Continued); 167—The Peacock (Continued); 168—The Peacock (Continued); 169—The Peacock (Continued); 170—The Peacock (Continued); 171—The Peacock (Continued); 172—The Peacock (Continued); 173—The Peacock (Continued); 174—The Peacock (Continued); 175—The Peacock (Continued); 176—The Peacock (Continued); 177—The Peacock (Continued); 178—The Peacock (Continued); 179—The Peacock (Continued); 180—The Peacock (Continued); 181—The Peacock (Continued); 182—The Peacock (Continued); 183—The Peacock (Continued); 184—The Peacock (Continued); 185—The Peacock (Continued); 186—The Peacock (Continued); 187—The Peacock (Continued); 188—The Peacock (Continued); 189—The Peacock (Continued); 190—The Peacock (Continued); 191—The Peacock (Continued); 192—The Peacock (Continued); 193—The Peacock (Continued); 194—The Peacock (Continued); 195—The Peacock (Continued); 196—The Peacock (Continued); 197—The Peacock (Continued); 198—The Peacock (Continued); 199—The Peacock (Continued); 200—The Peacock (Continued); 201—The Peacock (Continued); 202—The Peacock (Continued); 203—The Peacock (Continued); 204—The Peacock (Continued); 205—The Peacock (Continued); 206—The Peacock (Continued); 207—The Peacock (Continued); 208—The Peacock (Continued); 209—The Peacock (Continued); 210—The Peacock (Continued); 211—The Peacock (Continued); 212—The Peacock (Continued); 213—The Peacock (Continued); 214—The Peacock (Continued); 215—The Peacock (Continued); 216—The Peacock (Continued); 217—The Peacock (Continued); 218—The Peacock (Continued); 219—The Peacock (Continued); 220—The Peacock (Continued); 221—The Peacock (Continued); 222—The Peacock (Continued); 223—The Peacock (Continued); 224—The Peacock (Continued); 225—The Peacock (Continued); 226—The Peacock (Continued); 227—The Peacock (Continued); 228—The Peacock (Continued); 229—The Peacock (Continued); 230—The Peacock (Continued); 231—The Peacock (Continued); 232—The Peacock (Continued); 233—The Peacock (Continued); 234—The Peacock (Continued); 235—The Peacock (Continued); 236—The Peacock (Continued); 237—The Peacock (Continued); 238—The Peacock (Continued); 239—The Peacock (Continued); 240—The Peacock (Continued); 241—The Peacock (Continued); 242—The Peacock (Continued); 243—The Peacock (Continued); 244—The Peacock (Continued); 245—The Peacock (Continued); 246—The Peacock (Continued); 247—The Peacock (Continued); 248—The Peacock (Continued); 249—The Peacock (Continued); 250—The Peacock (Continued); 251—The Peacock (Continued); 252—The Peacock (Continued); 253—The Peacock (Continued); 254—The Peacock (Continued); 255—The Peacock (Continued); 256—The Peacock (Continued); 257—The Peacock (Continued); 258—The Peacock (Continued); 259—The Peacock (Continued); 260—The Peacock (Continued); 261—The Peacock (Continued); 262—The Peacock (Continued); 263—The Peacock (Continued); 264—The Peacock (Continued); 265—The Peacock (Continued); 266—The Peacock (Continued); 267—The Peacock (Continued); 268—The Peacock (Continued); 269—The Peacock (Continued); 270—The Peacock (Continued); 271—The Peacock (Continued); 272—The Peacock (Continued); 273—The Peacock (Continued); 274—The Peacock (Continued); 275—The Peacock (Continued); 276—The Peacock (Continued); 277—The Peacock (Continued); 278—The Peacock (Continued); 279—The Peacock (Continued); 280—The Peacock (Continued); 281—The Peacock (Continued); 282—The Peacock (Continued); 283—The Peacock (Continued); 284—The Peacock (Continued); 285—The Peacock (Continued); 286—The Peacock (Continued); 287—The Peacock (Continued); 288—The Peacock (Continued); 289—The Peacock (Continued); 290—The Peacock (Continued); 291—The Peacock (Continued); 292—The Peacock (Continued); 293—The Peacock (Continued); 294—The Peacock (Continued); 295—The Peacock (Continued); 296—The Peacock (Continued); 297—The Peacock (Continued); 298—The Peacock (Continued); 299—The Peacock (Continued); 300—The Peacock (Continued); 301—The Peacock (Continued); 302—The Peacock (Continued); 303—The Peacock (Continued); 304—The Peacock (Continued); 305—The Peacock (Continued); 306—The Peacock (Continued); 307—The Peacock (Continued); 308—The Peacock (Continued); 309—The Peacock (Continued); 310—The Peacock (Continued); 311—The Peacock (Continued); 312—The Peacock (Continued); 313—The Peacock (Continued); 314—The Peacock (Continued); 315—The Peacock (Continued); 316—The Peacock (Continued); 317—The Peacock (Continued); 318—The Peacock (Continued); 319—The Peacock (Continued); 320—The Peacock (Continued); 321—The Peacock (Continued); 322—The Peacock (Continued); 323—The Peacock (Continued); 324—The Peacock (Continued); 325—The Peacock (Continued); 326—The Peacock (Continued); 327—The Peacock (Continued); 328—The Peacock (Continued); 329—The Peacock (Continued); 330—The Peacock (Continued); 331—The Peacock (Continued); 332—The Peacock (Continued); 333—The Peacock (Continued); 334—The Peacock (Continued); 335—The Peacock (Continued); 336—The Peacock (Continued); 337—The Peacock (Continued); 338—The Peacock (Continued); 339—The Peacock (Continued); 340—The Peacock (Continued); 341—The Peacock (Continued); 342—The Peacock (Continued); 343—The Peacock (Continued); 344—The Peacock (Continued); 345—The Peacock (Continued); 346—The Peacock (Continued); 347—The Peacock (Continued); 348—The Peacock (Continued); 349—The Peacock (Continued); 350—The Peacock (Continued); 351—The Peacock (Continued); 352—The Peacock (Continued); 353—The Peacock (Continued); 354—The Peacock (Continued); 355—The Peacock (Continued); 356—The Peacock (Continued); 357—The Peacock (Continued); 358—The Peacock (Continued); 359—The Peacock (Continued); 360—The Peacock (Continued); 361—The Peacock (Continued); 362—The Peacock (Continued); 363—The Peacock (Continued); 364—The Peacock (Continued); 365—The Peacock (Continued); 366—The Peacock (Continued); 367—The Peacock (Continued); 368—The Peacock (Continued); 369—The Peacock (Continued); 370—The Peacock (Continued); 371—The Peacock (Continued); 372—The Peacock (Continued); 373—The Peacock (Continued); 374—The Peacock (Continued); 375—The Peacock (Continued); 376—The Peacock (Continued); 377—The Peacock (Continued); 378—The Peacock (Continued); 379—The Peacock (Continued); 380—The Peacock (Continued); 381—The Peacock (Continued); 382—The Peacock (Continued); 383—The Peacock (Continued); 384—The Peacock (Continued); 385—The Peacock (Continued); 386—The Peacock (Continued); 387—The Peacock (Continued); 388—The Peacock (Continued); 389—The Peacock (Continued); 390—The Peacock (Continued); 391—The Peacock (Continued); 392—The Peacock (Continued); 393—The Peacock (Continued); 394—The Peacock (Continued); 395—The Peacock (Continued); 396—The Peacock (Continued); 397—The Peacock (Continued); 398—The Peacock (Continued); 399—The Peacock (Continued); 400—The Peacock (Continued); 401—The Peacock (Continued); 402—The Peacock (Continued); 403—The Peacock (Continued); 404—The Peacock (Continued); 405—The Peacock (Continued); 406—The Peacock (Continued); 407—The Peacock (Continued); 408—The Peacock (Continued); 409—The Peacock (Continued); 410—The Peacock (Continued); 411—The Peacock (Continued); 412—The Peacock (Continued); 413—The Peacock (Continued); 414—The Peacock (Continued); 415—The Peacock (Continued); 416—The Peacock (Continued); 417—The Peacock (Continued); 418—The Peacock (Continued); 419—The Peacock (Continued); 420—The Peacock (Continued); 421—The Peacock (Continued); 422—The Peacock (Continued); 423—The Peacock (Continued); 424—The Peacock (Continued); 425—The Peacock (Continued); 426—The Peacock (Continued); 427—The Peacock (Continued); 428—The Peacock (Continued); 429—The Peacock (Continued); 430—The Peacock (Continued); 431—The Peacock (Continued); 432—The Peacock (Continued); 433—The Peacock (Continued); 434—The Peacock (Continued); 435—The Peacock (Continued); 436—The Peacock (Continued); 437—The Peacock (Continued); 438—The Peacock (Continued); 439—The Peacock (Continued); 440—The Peacock (Continued); 441—The Peacock (Continued); 442—The Peacock (Continued); 443—The Peacock (Continued); 444—The Peacock (Continued); 445—The Peacock (Continued); 446—The Peacock (Continued); 447—The Peacock (Continued); 448—The Peacock (Continued); 449—The Peacock (Continued); 450—The Peacock (Continued); 451—The Peacock (Continued); 452—The Peacock (Continued); 453—The Peacock (Continued); 454—The Peacock (Continued); 455—The Peacock (Continued); 456—The Peacock (Continued); 457—The Peacock (Continued); 458—The Peacock (Continued); 459—The Peacock (Continued); 460—The Peacock (Continued); 461—The Peacock (Continued); 462—The Peacock (Continued); 463—The Peacock (Continued); 464—The Peacock (Continued); 465—The Peacock (Continued); 466—The Peacock (Continued); 467—The Peacock (Continued); 468—The Peacock (Continued); 469—The Peacock (Continued); 470—The Peacock (Continued); 471—The Peacock (Continued); 472—The Peacock (Continued); 473—The Peacock (Continued); 474—The Peacock (Continued); 475—The Peacock (Continued); 476—The Peacock (Continued); 477—The Peacock (Continued); 478—The Peacock (Continued); 479—The Peacock (Continued); 480—The Peacock (Continued); 481—The Peacock (Continued); 482—The Peacock (Continued); 483—The Peacock (Continued); 484—The Peacock (Continued); 485—The Peacock (Continued); 486—The Peacock (Continued); 487—The Peacock (Continued); 488—The Peacock (Continued); 489—The Peacock (Continued); 490—The Peacock (Continued); 491—The Peacock (Continued); 492—The Peacock (Continued); 493—The Peacock (Continued); 494—The Peacock (Continued); 495—The Peacock (Continued); 496—The Peacock (Continued); 497—The Peacock (Continued); 498—The Peacock (Continued); 499—The Peacock (Continued); 500—The Peacock (Continued); 501—The Peacock (Continued); 502—The Peacock (Continued); 503—The Peacock (Continued); 504—The Peacock (Continued); 505—The Peacock (Continued); 506—The Peacock (Continued); 507—The Peacock (Continued); 508—The Peacock (Continued); 509—The Peacock (Continued); 510—The Peacock (Continued); 511—The Peacock (Continued); 512—The Peacock (Continued); 513—The Peacock (Continued); 514—The Peacock (Continued); 515—The Peacock (Continued); 516—The Peacock (Continued); 517—The Peacock (Continued); 518—The Peacock (Continued); 519—The Peacock (Continued); 520—The Peacock (Continued); 521—The Peacock (Continued); 522—The Peacock (Continued); 523—The Peacock (Continued); 524—The Peacock (Continued); 525—The Peacock (Continued); 526—The Peacock (Continued); 527—The Peacock (Continued); 528—The Peacock (Continued); 529—The Peacock (Continued); 530—The Peacock (Continued); 531—The Peacock (Continued); 532—The Peacock (Continued); 533—The Peacock (Continued); 534—The Peacock (Continued); 535—The Peacock (Continued); 536—The Peacock (Continued); 537—The Peacock (Continued); 538—The Peacock (Continued); 539—The Peacock (Continued); 540—The Peacock (Continued); 541—The Peacock (Continued); 542—The Peacock (Continued); 543—The Peacock (Continued); 544—The Peacock (Continued); 545—The Peacock (Continued); 546—The Peacock (Continued); 547—The Peacock (Continued); 548—The Peacock (Continued); 549—The Peacock (Continued); 550—The Peacock (Continued); 551—The Peacock (Continued); 552—The Peacock (Continued); 553—The Peacock (Continued); 554—The Peacock (Continued); 555—The Peacock (Continued); 556—The Peacock (Continued); 557—The Peacock (Continued); 558—The Peacock (Continued); 559—The Peacock (Continued); 560—The Peacock (Continued); 561—The Peacock (Continued); 562—The Peacock (Continued); 563—The Peacock (Continued); 564—The Peacock (Continued); 565—The Peacock (Continued); 566—The Peacock (Continued); 567—The Peacock (Continued); 568—The Peacock (Continued); 569—The Peacock (Continued); 570—The Peacock (Continued); 571—The Peacock (Continued); 572—The Peacock (Continued); 573—The Peacock (Continued); 574—The Peacock (Continued); 575—The Peacock (Continued); 576—The Peacock (Continued); 577—The Peacock (Continued); 578—The Peacock (Continued); 579—The Peacock (Continued); 580—The Peacock (Continued); 581—The Peacock (Continued); 582—The Peacock (Continued); 583—The Peacock (Continued); 584—The Peacock (Continued); 585—The Peacock (Continued); 586—The Peacock (Continued); 587—The Peacock (Continued); 588—The Peacock (Continued); 589—The Peacock (Continued); 590—The Peacock (Continued); 591—The Peacock (Continued); 592—The Peacock (Continued); 593—The Peacock (Continued); 594—The Peacock (Continued); 595—The Peacock (Continued); 596—The Peacock (Continued); 597—The Peacock (Continued); 598—The Peacock (Continued); 599—The Peacock (Continued); 600—The Peacock (Continued); 601—The Peacock (Continued); 602—The Peacock (Continued); 603—The Peacock (Continued); 604—The Peacock (Continued); 605—The Peacock (Continued); 606—The Peacock (Continued); 607—The Peacock (Continued); 608—The Peacock (Continued); 609—The Peacock (Continued); 610—The Peacock (Continued); 611—The Peacock (Continued); 612—The Peacock (Continued); 613—The Peacock (Continued); 614—The Peacock (Continued); 615—The Peacock (Continued); 616—The Peacock (Continued); 617—The Peacock (Continued); 618—The Peacock (Continued); 619—The Peacock (Continued); 620—The Peacock (Continued); 621—The Peacock (Continued); 622—The Peacock (Continued); 623—The Peacock (Continued); 624—The Peacock (Continued); 625—The Peacock (Continued); 626—The Peacock (Continued); 627—The Peacock (Continued); 628—The Peacock (Continued); 629—The Peacock (Continued); 630—The Peacock (Continued); 631—The Peacock (Continued); 632—The Peacock (Continued); 633—The Peacock (Continued); 634—The Peacock (Continued); 635—The Peacock (Continued); 636—The Peacock (Continued); 637—The Peacock (Continued); 638—The Peacock (Continued); 639—The Peacock (Continued); 640—The Peacock (Continued); 641—The Peacock (Continued); 642—The Peacock (Continued); 643—The Peacock (Continued); 644—The Peacock (Continued); 645—The Peacock (Continued); 646—The Peacock (Continued); 647—The Peacock (Continued); 648—The Peacock (Continued); 649—The Peacock (Continued); 650—The Peacock (Continued); 651—The Peacock (Continued); 652—The Peacock (Continued); 653—The Peacock (Continued); 654—The Peacock (Continued); 655—The Peacock (Continued); 656—The Peacock (Continued); 657—The Peacock (Continued); 658—The Peacock (Continued); 659—The Peacock (Continued); 660—The Peacock (Continued); 661—The Peacock (Continued); 662—The Peacock (Continued); 663—The Peacock (Continued); 664—The Peacock (Continued); 665—The Peacock (Continued); 666—The Peacock (Continued); 667—The Peacock (Continued); 668—The Peacock (Continued); 669—The Peacock (Continued); 670—The Peacock (Continued); 671—The Peacock (Continued); 672—The Peacock (Continued); 673—The Peacock (Continued); 674—The Peacock (Continued); 675—The Peacock (Continued); 676—The Peacock (Continued); 677—The Peacock (Continued); 678—The Peacock (Continued); 679—The Peacock (Continued); 680—The Peacock (Continued); 681—The Peacock (Continued); 682—The Peacock (Continued); 683—The Peacock (Continued); 684—The Peacock (Continued); 685—The Peacock (Continued); 686—The Peacock (Continued); 687—The Peacock (Continued); 688—The Peacock (Continued); 689—The Peacock (Continued); 690—The Peacock (Continued); 691—The Peacock (Continued); 692—The Peacock (Continued); 693—The Peacock (Continued); 694—The Peacock (Continued); 695—The Peacock (Continued); 696—The Peacock (Continued); 697—The Peacock (Continued); 698—The Peacock (Continued); 699—The Peacock (Continued); 700—The Peacock (Continued); 701—The Peacock (Continued); 702—The Peacock (Continued); 703—The Peacock (Continued); 704—The Peacock (Continued); 705—The Peacock (Continued); 706—The Peacock (Continued); 707—The Peacock (Continued); 708—The Peacock (Continued); 709—The Peacock (Continued); 710—The Peacock (Continued); 711—The Peacock (Continued); 712—The Peacock (Continued); 713—The Peacock (Continued); 714—The Peacock (Continued); 715—The Peacock (Continued); 716—The Peacock (Continued); 717—The Peacock (Continued); 718—The Peacock (Continued); 719—The Peacock (Continued); 720—The Peacock (Continued); 721—The Peacock (Continued); 722—The Peacock (Continued); 723—The Peacock (Continued); 724—The Peacock (Continued); 725—The Peacock (Continued); 726—The Peacock (Continued); 727—The Peacock (Continued); 728—The Peacock (Continued); 729—The Peacock (Continued); 730—The Peacock (Continued); 731—The Peacock (Continued); 732—The Peacock (Continued); 733—The Peacock (Continued); 734—The Peacock (Continued); 735—The Peacock (Continued); 736—The Peacock (Continued); 737—The Peacock (Continued); 738—The Peacock (Continued); 739—The Peacock (Continued); 740—The Peacock (Continued); 741—The Peacock (Continued); 742—The Peacock (Continued); 743—The Peacock (Continued); 744—The Peacock (Continued); 745—The Peacock (Continued); 746—The Peacock (Continued); 747—The Peacock (Continued); 748—The Peacock (Continued); 749—The Peacock (Continued); 750—The Peacock (Continued); 751—The Peacock (Continued); 752—The Peacock (Continued); 753—The Peacock (Continued); 754—The Peacock (Continued); 755—The Peacock (Continued); 756—The Peacock (Continued); 757—The Peacock (Continued); 758—The Peacock (Continued); 759—The Peacock (Continued); 760—The Peacock (Continued); 761—The Peacock (Continued); 762—The Peacock (Continued); 763—The Peacock (Continued); 764—The Peacock (Continued); 765—The Peacock (Continued); 766—The Peacock (Continued); 767—The Peacock (Continued); 768—The Peacock (Continued); 769—The Peacock (Continued); 770—The Peacock (Continued); 771—The Peacock (Continued); 772—The Peacock (Continued); 773—The Peacock (Continued); 774—The Peacock (Continued); 775—The Peacock (Continued); 77



THERE ARE HERE PRESENTED

## Christmas Cantatas FOR EVERY CHOIR

The director of a great choir or of a small choir will find it possible to choose a suitable and satisfying cantata from those in this selected group

### WHILE SHEPHERDS WATCHED

By LAWRENCE KEATING

Christmas Cantata for Mixed Voices  
Volunteer choirs, especially, will be delighted with the easy voice range of all parts and with the variety of musical styles. The cantata consists of four solo, three duets, one trio, three short recitatives, one carol, and five choruses. Some of the selection sites are: "The First Noel," "The Angelus," "The Star," "The Three Kings," "The Star of Bethlehem," "The Angelus," "The Star," and "The Prince of Peace." Mr. Keating has the knack of writing music that choirs love to sing and people enjoy hearing.

Price, 50 cents

### THE MANGER PRINCE

For Mixed Voices

By LOUISE E. STAIRS

Especially designed choir with proficient soloists; this popular cantata is highly recommended as worthy of their efforts. The parts for soprano, alto, tenor, bass, and the choir elements are rich and effective.

Price, 75 cents



Also published: *Christmas Cantatas for a Choir of Boys, Women's Voices, Alto, by Rob Roy Peery*. Price, 75 cents.

THE CHRISTMAS DAWN  
For Solo Mixed Quartet and Chorus of Mixed Voices

By CHARLES GILBERT ROBERTS

The most popular Christmas cantata ever written! It presents the sacred and secular, and the excellent choral works of this noted American composer have induced many choirs to choose this Christmas cantata. Time, about 40 minutes.

Price, 75 cents

### THE MONARCH DIVINE

For Mixed Voices

By LAWRENCE KEATING

This Christmas cantata for mixed voices choir presents 12 musical numbers, including solo parts for soprano, alto, tenor, bass, and chorus for men's voices and for women's voices and 5 choruses for the entire choir. Time, about 45 minutes.

Price, 60 cents

### THE MANGER CHILD

For Mixed Voices

By WILLIAM BAINES

A very easy and impressive cantata. Operated on a simple plan and will find a most enjoyable place in the Christmas Service. Time, about 30 minutes.

Price, 60 cents

### THE KING COMETH

For Mixed Voices

By R. M. STULTS

The story of this popular Christmas cantata lays special stress on the birth of Christ. Many choirs of average ability have found it most acceptable and successful.

Price, 60 cents

Also published: *arr. for Treble Voices, Two-Part*

Price, 75 cents

### THE CHILD OF BETHLEHEM

For Mixed Voices

By LOUISE E. STAIRS

The average volunteer choir will find pleasure in rehearsing this cantata, which includes duets, trios and choruses make a nice variety. Every number is a duster! Time, 45 minutes.

Price, 60 cents

### HERALDS OF PRAISE

For Chorus of Mixed Voices

and Chr. Choir. By WM. BAINES

There is a theme of thanksgiving for the birth of Christ-Child in this cantata. It is a simple, easy-to-learn piece that may be sung as a solo voice, or the soprano.

Price, 60 cents

Our sheets embrace  
Christmas cantatas of all publishers  
Send a postal re-  
quest for list of  
Christmas cantatas  
and solos.

THE AWAKENING  
Cantata for Two-Part Treble Voices  
By William Baines

THE FESTIVAL OF THE  
NATIVITY  
Cantata for Two-Part Treble Voices  
By William Baines

THE SCHOOLS—COLLEGES

CONVERSE COLLEGE

SCHOOL OF MUSIC

Ernest Bacon, Dean, Spartanburg, S. C.

COLLEGE OF PRACTICAL MUSIC

James McCallum, Chairman.

Catalogues sent free upon request.

KNOX

COLLEGE, Gainesville, Ill.

W. B. Miller, Pres.

W. B. Miller, Pres.

SHENANDOAH

CONSERVATORY

W. B. Miller, Pres.



## What Shall I Sing?

(Continued from Page 660)

should be interested, young, enthusiastic; and, with one so equipped, the two may go far, have had some treasures, when through your experience and unknown when they came to me, have now made big reputations. But they were fine pianists and musicians, with infinite patience; and we worked together to get from our songs everything that was in them, and our successes we shared equally. Our work became an ensemble in every sense of that word; and there is no doubt whatever that without such help I never could have accomplished such a tremendous amount.

Right here I wish to pay tribute to these two young Americans with no European training or background. In fact they came from the West; and I used them also abroad as well as in this country. Their names are Leroy Shield, now the head of the N. B. C. in Chicago, and Celius Doughtery, who is now one of the leading accompanists in America, and I know of none better in Europe. We rehearsed many hours daily, and I paid them as well as I could afford (often more); but I never have regretted this. Both our artistic results and our success warranted it. And with this tribute paid to a good accompanist, we will now go on with the program building.

Another most successful program had a theme for each group. The first group was "Five Centuries of Lullabies", starting with the 7th century and coming up to 1932, the year of the recital. "Songs of Childhood", for children, by such composers as Stravinsky and Monetti followed; and included with these were others which Reynaldo Hahn wrote to poems that Robert Louis Stevenson wrote for his little friends. Curiously enough, Hahn wrote these, as he states in a footnote, in a besieged village of the World War, to the accompaniment of nearby exploding shells. The third group was characterized by "Animals in Song"; and the fourth was of instrumental dance rhythms, in which were a *Gigue* by Couperin, a *Polonaise* by Champion de Chambonneau, a French music hall *Waltz* by Erik Satie, a *Fol-Trot* by Gershwin, a *Seguidilla* by De Falia, and a *Minuet* by Rameau.

### Memorial Program

A very beautiful event was an "All-Spanish Program", with the classical, as well as contemporary, composers represented. It included a first performance of the last composition of De Falia, for which I had waited six years till I finally received a copy. It was at the beginning of the Spanish War; and, also, Kurt Schindler, one of the greatest of musical scholars, and the first to make known to this

country the great wealth of Spanish musical literature, had but lately died. He had been to me a very dear friend and one of the first to help in my early struggles to help in my concert was dedicated to his memory. My "Coronation Program" also was a time when other personal dear I had had the honor of singing at the Commemorative Funeral Service of Queen Victoria, Emma Albani, another Canadian, sang at the actual service at Windsor Castle; and a few years later I was to begin my career with her as she made her farewell tour of Canada. We then toured Great Britain, and I sang at the Coronation Service for King Edward VII. In 1928 I was presented to King George V and Queen Mary, at Buckingham Palace, in recognition of my



The Sweetheart Sisters are fighting television.

participation in the great festivities celebrating the Diamond Jubilee of the Confederation of Canada. With all these antecedents, it seemed but natural to celebrate the Coronation of George VI and Queen Elizabeth with a "British Program" which was given under the patronage of the British Ambassador, the Canadian Minister to Washington, and the British Consul General at New York—which turned out to be my first well-received in New York and the closing of a career of forty years.

In putting together this "Coronation Program", given in New York on May 5, 1937, I profited, of course, by all the advance publicity of this historic event. On my advance pro-

gram one page was used for display of facsimiles of the press account of the Commemorative Service for Queen Victoria, with a review of my participation in the program; then the one for King Edward's Coronation; the invitation for Court Presentation to King George and Queen Mary; and a photograph in my Court Dress.

On the other side of the program were the outline of the Coronation Crown, with a tabulation of the five great reigns that had been covered by the outstanding periods of English music: Elizabethan, Early Georgian, Victorian, Edwardian, Late Georgian. For each reign were chosen works by the "Queen's and the King's Music Laureates", set to poems of the Poet Laureates, and thereby making the

fame and with an enormous repertoire from which to choose. It was a highlight of a career that had had many highlights.

### Discovering New Vocal Gems

The singer's personal inclination should be his best guide for program selection, and this is true in my own case. My main interest was in contemporary music of all countries, not necessarily all great, but all intensely interesting, and that I felt would survive if heard on its own merits. For instance, at the time of my Paris début "a promising young composer, Maurice Ravel" also made his début as a composer, with a song that later became one of my favorites.

I have always championed the unknown composer and the new music and have been privileged to enjoy the friendship of the foremost composers of my time, from Debussy, with whom I worked on "Pelléas et Mélisande" for the London première, to Ravel, Satie, the "Groupe de Six", Schönberg, Béla Bartók, Stravinsky, Casella, Respighi, Castelnovo-Tedesco, Malipiero, Pizzetti, Bax, Ireland, Holst, Goossens, Arthur Bliss, Cyril Scott, Charles Griffes, Winter Wattis, Bainbridge Crist, John Alden Carpenter, and many others equally famous. Many programs were given over to entirely new music and new names, as well as unknown classics, as, for instance, the first performances of a Mozart work here and in London, Vienna, Paris or Berlin. A great Mozartian, Handel, cost one thousand dollars for its first presentation on a program, and was given with harpsichord and a small orchestra. Perhaps it is not generally known that I was the first singer to give entire programs of vocal chamber music.

*This very individual discussion will be continued in a later issue of THE ETUDE*

### Keep Your Violin Well Protected

(Continued from Page 673)

Violin. It will take care of almost every reasonable change of temperature and preserve an instrument in remarkable fashion.

So the wise owner will keep his violin constantly "clothed", except when in actual use, and thereby save himself needless expense.

Another protective and preservative measure is to keep the violin as far away from heated radiators or open windows as possible, as the dryness of the former and the humidity of the latter may bring about disastrous results.

"One of the great troubles with art today is the fact that the public is concerned not so much with art as with artists."—Leopold Stokowski.

THE ETUDE

## THE PIANO ACCORDION

### Plans for Fall Accordion Study

By  
Pietro Deiro  
As Told to ElVera Collins

THE APPROACH of the fall and winter study season reminds us that now is the time to make a outline of what we would like to accomplish before next summer rolls around. We made a similar suggestion a year ago and wonder how many accordionsists attained the goals they set for themselves.

Let us begin by making a survey of our accordion equipment. No doubt most instruments have taken some abuse during the summer, caused by being played at the seashore or at other outdoor activities and by being jolted about by auto transportation. It seems logical therefore to begin the musical season by having the accordion gone over thoroughly and checked for tuning and other possible trouble which may have developed. It is much better to have such things taken care of at this time of year because if neglected, the instrument may be out of order just when it is most needed for some important musical affair.

Those who have not already needed to worry about the importance of using, when they practice, a music stand of proper height, equipped with a light, should do so now. Much energy is lost when a student tries to read music from a table or a chair or from whatever happens to be at hand. The playing posture under such conditions is sure to be wrong and this not only is apt to cause quick fatigue but also may be the cause, in the case of a growing child, of developing permanently incorrect posture. A modern music stand equipped with a light will pay for itself many times in its saving of energy and eye strain.

Our next suggestion is that each accordionist ought to begin the fall season by buying in a metronome. These little instruments are of vital necessity while practicing and are most essential for building up a rapid technique.

### And Now to Our Playing

After our equipment needs for the season have been taken care of we are ready to take an inventory of our playing, and as in the past, and contrary to most inventories, we shall list our liabilities rather than our assets. These represent our faults and habits and must receive first attention in our schedule of winter study.

The trill must sound rhythmic and it never should be allowed to sound uneven. The use of a metronome will help greatly, not only in working toward evenness, but also in increasing the tempo of the trill. It is advisable to begin with quarter notes and gradually to build up to eighths, sixteenths and then thirty-second notes. The second and third fingers are usually found best for the trill but we urge accordionsists to practice with all other combinations of fingers, such as mordents, grace

(Continued on Page 715)

# Easy to Play

THE SMALLEST, LIGHTEST, FULL-VOLUME 90 BASS ACCORDION EVER DESIGNED. IT'S THE NEW SOPRANI AMPLIPHONIC MIDGET



• Think of it! 34 treble, and 90 bass keys, beautiful tone, amazing volume.

See and try this wonderful new Soprani at your dealer's, or write for FREE booklet.

**SOPRANI, INC.**

DEPT. 1037  
630 So. Wabash Ave., Chicago, Ill.



**ACME**  
Sole New York and  
Pietro Deiro ACCORDION  
HEADQUARTERS  
46 GREENWICH AVE., Y.D.  
Write for Free Catalog  
Accordion Co., Inc.  
(Dept. SM & 2nd Ave.)

**INCREASE YOUR INCOME!**  
Easily—Substantially—Pleasantly  
—Take Subscriptions for —  
THE ETUDE MUSIC MAGAZINE  
—Write for particulars —  
1112 CHESTNUT ST. — PHILADELPHIA, PA.







## How Ferruccio Busoni Taught

(Continued from Page 657)

with the lid of the piano closed.)

This was far from the orthodox method of imparting knowledge to a pupil, but Busoni succeeded in equipping his students with that most valuable possession—*independence of thought*. He would never allow a pupil to come to Busoni with a "how do you play this?" attitude. You had to find out for yourself, come already prepared, or get it from others. Apart from the mental and spiritual atmosphere which he generated, and with which we were imbued, my own basic pianistic equipment is essentially a mixture of native resources, Szanto's teaching, and what was learned from studying and analyzing the Busoni editions.

Busoni boasted only in exceptional talent. Students who fell below, or who did not have sufficient background were recommended to his assistants. When his reputation as a teacher and pianist was at its height, students from all over the world came to study with him. Many of these might have been much better off at home or with other teachers. One American girl came prepared with the first prelude of the "Well-Tempered Clavier" and nothing but the quietest question she had come to the wrong person. In 1911, when I was teaching as his assistant in Berlin, he came but once to hear the class.

Piano playing for Busoni was not something which existed in itself, but was an integral part of life. Music was a part of life, and the piano and its literature, merely a part of music. His mind and interests ranged in so many directions that one was reminded of the great artist, Dr. Vinci. It was a mere accident that he became a pianist and a musician; he could have been almost anything he chose. All this had a tremendous fascination for his pupils. He could never admire nor become interested in a student who had no idea also of art, literature, painting, aesthetics and philosophy, or at least a desire for such knowledge and culture. With this attitude it was no longer incomprehensible to realize why he insisted that without knowing all of Beethoven, you could not sit down at the piano and profess to understand the "Appassionata Sonata."

His own respect for the printed page was another trait which he impressed upon us. He would approach a work as if he had never seen it before, for the simple reason that he wanted to view it without preconceived notions. It was only in this way that he could best understand a composer's meaning, which to him was paramount to a substitution of one's own personality.

Taking lessons at his own home was an unpredictable thing. You

could never make a definite appointment, but you could come to visit him, a visit which might or might not end in playing. Whatever the outcome, one was always sure to come away the richer. It may have been only a remark he made, a book he showed, or a phrase he played, that sent you off into hitherto unexplored regions and undreamed visions.

### A True Genius

Busoni contained within himself all the contradictions of genius: the radical and unconventional, but never without discipline; he may not have been careful with his own appearance, but most meticulous in the projection of a composition; and then again,

although he insisted that we hold to the letter of the printed page, he himself would take the greatest liberties when he so desired. For instance, he would sometimes take a good part of the *Etude in F major, Op. 10*, by Chopin, in octaves, and although the notes were not true, and the rhythm was not correct, he walked out on his student, and his fingers could not be denied.

At another time, while he knew that he could have used the money for many household needs, he refused to accept a check for one hundred marks from an American who asked that he please indicate how, according to Busoni, he should pedal a Chopin polonaise.

Busoni was never vain about his concertizing. Once, while working on his *Concordo*, he was suddenly reminded of a concert scheduled to be given in Dublin. He was terribly annoyed. "Why should I go to Dublin to give a concert?" he asked, "get sea-sick and play some pieces which I could just as well play at home?" He never played for the sake of money and never included in his program compositions which he did not love or admire. He preferred also to play only in the large musical centers and urged us to do likewise.

His greatest pleasure came from playing for the artists and his pupils, something which he did less and less frequently. When he taught in Bale in 1910, he rarely sat down at the piano to illustrate, preferring to convey his meaning through words, rather than afford the pupil the easier method of imitation.

When Busoni played, the most surprising sounds emerged from the piano. They resembled sounds one would expect from a wind instrument rather than from a percussion instrument. His Mozart—a composer for whom he had the greatest admiration—was the most limp, flowing stream of sound I have ever heard. One felt as if he, you and the piano might be floating.

His playing of Beethoven, however, lacked at times a certain roughness; it was too lovely and too Italian. His style on the whole was tremendously

vital and at the same time very chaste. Although never sensuous, it was completely masculine. But his genius that he was, he still remains one of the really great teachers of all time.

## Take Time to Take Time

(Continued from Page 654)

practice. A very well balanced technical daily diet comprising a logical amount of such varied elements as plain scales, arpeggios, double thirds and sixths and octaves will produce splendid results if done regularly and methodically. A few minutes of each one at a time will afford the necessary variety, and comply with the principle that when fingers get tired of one exercise I like to rest them not through inaction but by another kind of gymnastics calling on other muscles. All exercise practiced with rhythms will also bring remarkable results, but this must be done very slowly indeed and one should be most careful never to run away. For all the conductor laid down his baton and walked out on his student, and his fingers could not be denied.

I never saw Busoni relax for a moment. He was always occupied, not only mentally but physically. It was most unlikely to come upon him sitting still or doing nothing. If he was not talking, reading, or working, he was stretching away on his guitar, an instrument which he especially loved to play. Constantly the center of attraction wherever he went, he was not happy to be contradicted or questioned. He was also fond of those pupils who played his own works. Besides admiring and playing Busoni's music (of whose shortcomings I was aware, as of its tremendous force and genius), I inherited two of his great enthusiasms: the music of Liszt and that of the almost forgotten French composer, Henri Alkan, whose compelling and individual works he was the first to champion.

There is a story which I always like to remember, a particularly illustrative of Busoni's character, and of the opposition he personally encountered, serious or otherwise. Altogether, Busoni came to the United States about four or five times. During one of these tours, he was rehearsing the "Emperor Concerto" by Beethoven with Gustav Mahler and the New York Philharmonic Orchestra. Both Mahler and Busoni were very much annoyed at the many mannerisms which had crept into this work through countless interpretations, and they set about trying out different effects in an effort to clean it up. Suddenly one lady of the orchestra committee jumped up from her seat and cried out: "This

Piano playing is not the only field in which impatience has played havoc. The same editorial points to the "carnival of cacophony" that since a few years have touched all of the perimeters of noise. The horrors and the discords which some freakish composers have inflicted upon benevolent audiences comprise another form of that impatience. It is also true in literature, and everyone in America remembers "a rose is a rose is a rose," or in France "one

will never do" and off she went. Radical, stubborn, misunderstood genius that he was, he still remains one of the really great teachers of all time.

## Getting Laughter Through Music

(Continued from Page 676)

which were comic operas of the type then in vogue in Paris and Vienna, offer many jubilant moments.

Beethoven's *Waldstein*, from the beginning of the movement to the end abounds with it. The examples are numerous. The *Rage over a Lost Farting* has long been a favorite piano number. Schumann speaks of it. "It would be difficult to find anything merrier than this whimsy; I laughed heartily over it the other day, when I played it again. But how amused I was on playing it through for the second time, when I read the following remarks on its contents: 'This caprice found among Beethoven's manuscripts, *Anger über einen verlorenen Groschen, seethin'g over in a caprice!*' It is the most harmless, amiable anger similar to that one feels with the phlegmatic boor that its owner vainly endeavors to get rid of. 'Today I feel altogether unbent', was his favorite expression when he felt inwardly cheerful. And then he laughed like a lion and shook himself, untamable as he was."

The *Allegro* from "Symphony No. 7"; the *Allegretto* from "Symphony No. 8", which suggests the tickling of Mälzel's chronometer;



FERDE GROFÉ AND HIS FAMILY  
Will celebrate official Grotó Day at the World's Fair (October 13th). This well known American composer is a great advocate of the value of *The Etude* in the home.



the trio in the *Menuetto* of the "Septet in E-flat, Op. 20"; the *Rondo* in the "Piano Concerto in G"; the *Rondo* from the "Sonata in D, Op. 10, No. 3", and the *Presto* from the "Sonata in E-flat, Op. 31, No. 3" all are in the towering masterpieces of humor in the works of Beethoven. These works will show that humor was his greatest quality, not in the manner of burlesque but of substance.

Schubert's comic operas, "The Twin Brothers", "The Household War", and the "Two Friends of Salamanca", the latter written to a Spanish libretto, are real comedies, not devoid of theatrical effect. Weber's "Peter Schlemihl" and his "Neighbors", which enacted scenes from Michael Haydn, and his "Alm-Haus", a comic masterpiece of his hand which is a true descendant of Mozart, contain comical touches. In the *Overture* to "A Midsummer Night's Dream", Mendelssohn employs the violins to give an amusing imitation of the braying of a donkey, to accompany the scene in which Puck changes Bottom's

head into a donkey's head. In "The Wedding of Camacho" may be found quips of sly roughness.

In the "Faschingsschwank Aus Wien", Schumann composed a series of Viennese Carnival pranks which he represents in his letters, a rollicking show pieces. "Der Prinzess-Bildner" contains certain humor as may be indicated by the following excerpt from a Shrove Tuesday address by Florestan, the downright, the sim of the David brotherhood to dam the stream of mediocrity by word and by deed. . . ." "The Carnival, Op. 9" has a burlesque sentiment especially in the two movements, *Chopin* and *Paganini*.

Richard Wagner's operas contain

out his life. His "Petite Messe Solennelle" is dedicated with these words, "Dear God, as is finished, the poor little Mass Is It Sacred Music or Profane Music? You know I was made for Opera Bouffe; there is a little science here, a little art. Bless me and grant me Paradise. G. Rossini" Suggestions of tonal irony may be found in Donizetti's, "Don Pasquale", the "Love Patron", and "L'Ellis d'Amore". The last is especially merry and sparkling, and the story most amusing. Donizetti was at first a follower of Rossini but later imparted a strong originality in his works.

In the *scherzo* of his symphonies Brahms breaks into an occasional smile with *Sindring* who is in a cheerful mood in several pages. "The Secret", and "The Barbered Bride" Dvořák made a comic bid in "The Obstinate Daughter", and in "King and Charcoal-Burner." Planquette in "The Chimes of Nortmandy", and Flotow in "Martha", "Stradella", "Ombre", and "Carmen's Slave" offer choice bits of grotesque circumstance.

A further discussion of this will appear in a later issue.

### A Cosmopolitan Cast

OVER A HALF CENTURY AGO, on July 13, 1882, "Wagner's opera 'Die Meistersinger'" was presented at Covent Garden, London, in the Italian language. A Frenchman, Lasalle, sang the part of *Hans Sachs*, Mme. Albiani, a Canadian, that of *Eva*; De Reszke, a Pole, *Walter*; Abramoff, a Russian, *Pogner*; and Isardon, a Belgian, *Beckmesser*.

### Who Wrote That?

(Continued from Page 658)  
musician is involved in such hoaxes and plagiarisms. With Kreisler it was a matter of a now famous composer doing a favor to a lesser writer. In the case of Wolfgang Mozart, the gifted eighteenth century Austrian composer of such famous operas as "Don Giovanni", "The Marriage of Figaro", the "Mozart" is true. For Mozart sometimes is set down as the author of *Pastorale Variée* of a mass bearing the number twelve. Some musical scholars believe, however, that they were written, not by Mozart at all, but by some minor, unknown composer and quite clearly are fakes. Couperin can be proud of what Kreisler did for him; Mozart might not be so pleased by what the unknown writer left in his name.

Looking further we see that the "Jenner" and "Jena" Symphony attributed to Beethoven is believed by some scholars not to be authentic; and some waltzes thought for a great many years to be the work of Chopin may be of doubtful authenticity.

The greatest confusion comes among well-known popular composers than most of those already mentioned. This is particularly true of the British writers of music. *Hans Mercury* in *Me O God*, which one sometimes sees credited to William Byrd, who lived from 1542 to 1623, and who became one of the two most

many touches of rude prankishness, the *Roman Carnival Overture*, the bird imitations in "Sleeping"; and the dragon and giant episode. "Der Ring des Nibelungen." Wagner probably intended the dragon to be realistic instead of amusing, but it is certain to bring forth smiles from opera lovers. A minor opera, "Love's Prohibition", also may be included in the list.

Gounod was whimsical while writing his operas "The Doctor Against his Will", and "The Dove"; and his piano solo *Funeral March of a Marionette*, in which he imagines the little wooden puppets in circumstances common to the lives of people, is full of bantering thoughts.

Rossini must be given credit for being unequalled in genuine comic opera and for leaving a wealth of matchless music which will live through the ages. A keen sense of humor is shown in his popular "Barber of Seville", especially in the aria, *La Calzamista*, while "The Cats in the Larder", "The Italian Woman in Algiers", and "The Fortune Blunder" contain satirical pages. He possessed a jolly disposition through-

out his life. His "Petite Messe Solennelle" is dedicated with these words, "Dear God, as is finished, the poor little Mass Is It Sacred Music or Profane Music? You know I was made for Opera Bouffe; there is a little science here, a little art. Bless me and grant me Paradise. G. Rossini" Suggestions of tonal irony may be found in Donizetti's, "Don Pasquale", the "Love Patron", and "L'Ellis d'Amore". The last is especially merry and sparkling, and the story most amusing. Donizetti was at first a follower of Rossini but later imparted a strong originality in his works.

In the *scherzo* of his symphonies Brahms breaks into an occasional smile with *Sindring* who is in a cheerful mood in several pages. "The Secret", and "The Barbered Bride" Dvořák made a comic bid in "The Obstinate Daughter", and in "King and Charcoal-Burner." Planquette in "The Chimes of Nortmandy", and Flotow in "Martha", "Stradella", "Ombre", and "Carmen's Slave" offer choice bits of grotesque circumstance.

A now familiar bit of tune detection was the digging up of the fact that Gioacchino Rossini, best known as the composer of the music for "The Barber of Seville", borrowed Benedetto Marcello's twenty-first psalm for one of the themes of his overture, *L'Asedio de Corinto (Siege of Corinth)*. But no musical authority seems disposed to argue with Rossini that what he did was more than borrow this strain.

The story of musical hoaxing and plagiarism lacks a dramatic episode, like the suit brought by Samuel Edward Gross in Chicago back in 1889 against Edmund Rostand, famous French playwright and poet. Gross asserted Rostand had plagiarized Gross's play, "The Merchant Prince of Cornville", when he wrote "Corinno de Bergerac" a year before. Gross won his case and prevented the showing of the play until a good many years later. But musical hoaxing is persistent, because it continues throughout the years, whereas literary plagiarism is becoming more and more controllable as copyright regulations become clearer and stricter.

There is more excuse for uncertainty about the works of Louis Aubert, Luigi Aubert, and Daniel François Aubert. Louis Aubert, who lived into the latter part of the last century, did not write "Fra Diavolo", which even reputable makers of music record lists have credited to him. This was the work of D. F. Aubert, who made up for this slight sometimes gets credit for Luigi Aubert's symphonic poem, "Hobomac".

A now familiar bit of tune detection was the digging up of the fact that Gioacchino Rossini, best known as the composer of the music for "The Barber of Seville", borrowed Benedetto Marcello's twenty-first psalm for one of the themes of his overture, *L'Asedio de Corinto (Siege of Corinth)*. But no musical authority seems disposed to argue with Rossini that what he did was more than borrow this strain.

The story of musical hoaxing and plagiarism lacks a dramatic episode, like the suit brought by Samuel Edward Gross in Chicago back in 1889 against Edmund Rostand, famous French playwright and poet. Gross asserted Rostand had plagiarized Gross's play, "The Merchant Prince of Cornville", when he wrote "Corinno de Bergerac" a year before. Gross won his case and prevented the showing of the play until a good many years later. But musical hoaxing is persistent, because it continues throughout the years, whereas literary plagiarism is becoming more and more controllable as copyright regulations become clearer and stricter.

### America's First "Ladies Orchestra"

TO THE ETUDE, I have read with great concern the article in the writer failed to make mention of the *Very First Orchestra of Women* of women players organized in America in the fall of 1884. I began the orchestra in Cleveland, Ohio, in 1884. These were increased to ten. That season I began accepting compositions and engaged players to twelve and we were playing engagements in various cities. The first piece I had left out my initial for orchestra was "Sabbath Day" which was taught to us in social circles, and more and more important engagements were forthcoming. We were the first women's orchestra to be regularly engaged and in year and out, we were booked in Hall in Boston. Our first summer engagement was at the Lake of Shores, Michigan, and we performed in various cities, and conducted that number on several occasions. We were the first women's orchestra to provide a string quartet for use in social affairs such as receptions at the best balls and parties, in and around Boston and in New York. We were the first women's orchestra to play for the Lincoln Inn in Brooklyn, New York. The first soloist was Mrs. Frank Nichols. The name for her orchestra, "The Fadettes," was suggested to her by my sister, Mrs. Nichols.

My sister was for a time the pianist in Carrie's orchestra. She was a good pianist and continued, because of her health. It was sister Carrie who called the orchestra "The Fadettes," and who resigned as pianist suggested to Carrie that she keep the name. Mrs. Nichols incorporated the title, "The Fadettes." This is now the name of the orchestra. I have always continued our early friendship, and we often meet. I am sending you my personal endorsement of my statement that I was the one who organized the first women's orchestra in America of English origin, a very high place indeed. Yours truly, O. C. O. Nichols.

### DETROIT INSTITUTE OF MUSICAL ART

DR. FRANCIS L. YORK, Chairman  
DR. EDWARD B. MANVILLE, President

Member of the National Association of Music Schools, Foundation of the National Institute of Music Art, School of Sacred Music, Faculty of the Arts, Accredited by the State of Michigan, Accredited by the National Education Association.

H. B. MANVILLE, Business Manager  
55 Putnam, Detroit, Mich.

### BALDWIN-WALLACE CONSERVATORY OF MUSIC

Berea, Ohio (suburb of Cleveland)  
Member of a first class Elmer Arts College, Four and five year courses leading to degrees. Faculty of nationally known musicians.

ALBERT RIEMENSCHNEIDER, Dean, Berea, Ohio

### The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree, Artist Diploma Faculty of Nationally Known Musicians

BERYL RUBINSTEIN, Director, 3411 Euclid Avenue, Cleveland, Ohio

### OBERTIN Conservatory

A Division of Oberlin College. Thorough instruction in all branches of music. 65 specialized teachers, excellent equipment, 1000 students. Faculty of the Arts, Accredited by the State of Ohio, School Music, A. B. A. with music major. Delightful college town. Catalog. Frank K. Shaw, Dr., Box 3160, Oberlin, Ohio

Albert Riemenschneider, Dean, Berea, Ohio

Make THE ETUDE Your Marketing Place

Advertisers Open the Doors to Real Opportunities

Established 1857

### PEABODY CONSERVATORY

BALTIMORE, MD.

OTTO ORTMANN, Director

One of the Oldest and Most Noted Music Schools in America.

"Modern tendencies, I believe, have always led and ever will lead, in two directions—the one guiding upward and onward, the other as definitely drawing us downward and backward, as the history of the past has amply demonstrated. The art of music, giving credit to no one, is the art of the people. Genius and artistic peculiarities are unstable and variable factors. They afford us therefore no reliable criterion for the measurement of the merit of a poem, a painting or a symphony. The idea to be expressed is of course the chief desideratum in any art production; but obviously the man of genius will adopt the best means of expression of his period. Still the man of genius amplifies these means of expression without exaggerating or caricaturing them."—Edgar Stillman Kelley.

# The Etude Historical Musical Portrait Series

An Alphabetical Serial Collection of  
The World's Best Known Musicians

This series, which began alphabetically in February, 1939, concluded in the issue of May, 1940. This final supplementary group includes a number of names omitted from the original list.



Silvana Beaufort—B. Mex., 1909. Composer, violinist, and conductor, one of Mexico's leading composers. She has written many works for orchestra, chamber music, and the written drama.



Thomas H. Bellissimo—Writer, editor, organizer. Among his achievements was the church organist and band director of the famous "Die Meisteringer" in New York.



Hans Sachs—B. New York, Nov. 5, 1841; d. there, June 16, 1902. One of the most important of the early 20th century German singers. He over 5000 performances in his career. Won second prize in N. Y. City competition. Studied at the Cecilia Soc., Brooklyn.



Herbert Stothard—B. London, 1876. Composer, conductor, organist, and pianist. Studied in New York, Paris, and Berlin. Won first prize in N. Y. City competition. Studied at the Cecilia Soc., Brooklyn.



Robert Sandor—B. Chicago, July 3, 1895. Composer, organist. Studied at the Cecilia Soc., Brooklyn. Won first prize in N. Y. City competition. Studied at the Cecilia Soc., Brooklyn.



Wilhelm Satchel—B. New York, Nov. 6, 1852; d. there, Oct. 10, 1923. Was well known as a concert pianist. For many years was organist at the New York Philharmonic. Won successful concert at the Carnegie Hall. Studied at the Cecilia Soc., Brooklyn.



George D. Shewell—B. Brooklyn, N. Y., 1912. Composer, pianist. Studied in New York and Paris. Won first prize in N. Y. City competition. Studied at the Cecilia Soc., Brooklyn.



Lewis Lasser—Musician—B. Brooklyn, N. Y., 1912. Composer, pianist. Studied at the Cecilia Soc., Brooklyn.



Nikolai Selslow—B. Petrovskoye, Russia, May 9, 1875; d. Petrovskoye, Sept. 14, 1910. Composer, piano, critic, editor, conductor, and general director. Operatic and other works.



August Spauhut—B. Brussels, Feb. 25, 1851; d. there, Sept. 15, 1915. Composer, pianist, writer, teacher, conductor, and general director. Operatic and other works.



William R. Spence—B. Montreal, Feb. 27, 1878. Composer, pianist, writer, teacher, conductor, and general director. Operatic and other works.



Friedrich Wilhelm Stoltz—B. Berlin, Germany, Aug. 25, 1817; d. there, Sept. 15, 1886. Composer, pianist, conductor, and general director. Operatic and other works.



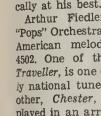
William C. Stern—B. Worcester, Mass., 1893. Composer, pianist, organist, and conductor. Studied at the Cecilia Soc., Brooklyn. Won first prize in N. Y. City competition.



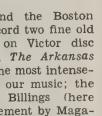
Elsa Stevens—B. New York, Mezzosoprano. Studied at the Cecilia Soc., Brooklyn. Won first prize in N. Y. City competition. Studied at the Cecilia Soc., Brooklyn.



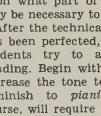
Robert Stoltz—B. Graz, Austria, Aug. 23, 1875; d. Graz, Sept. 15, 1915. Composer, pianist, and conductor. Studied at the Cecilia Soc., Brooklyn. Won first prize in N. Y. City competition.



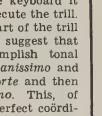
Rubin Orlando Setter—B. Pittsburgh, Jan. 25, 1875; d. there, Sept. 15, 1915. Composer, pianist, and conductor. Studied at the Cecilia Soc., Brooklyn. Won first prize in N. Y. City competition.



Leopold Wissler—B. Gladbeck, Germany, 1850; d. Dec. 10, 1915. Composer, pianist, conductor, and general director. Operatic and other works.



Edgar Weissenberg—B. Wittenberg, Germany, July 18, 1884; d. New York, Sept. 15, 1915. Composer. Studied at Vienna Conservatory and Salzburg. Also led of Gewandhaus Quartet. Director of the Leipzig Conservatory.



Julian Zekiba—B. Quito, Ecuador, June 19, 1885; d. New York, Sept. 15, 1915. Composer. Studied at the Cecilia Soc., Brooklyn. Won first prize in N. Y. City competition.



Franklin Tarbox—B. St. Paul, Minn., 1871; d. there, Nov. 1, 1915. Composer, pianist, and conductor. Operatic and other works.



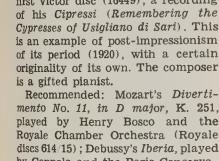
Will L. Thompson—B. New York, Sept. 15, 1872; d. there, Nov. 1, 1915. Composer, pianist, and conductor. Operatic and other works.



Robert Virovoli—B. Daruvar, Croatia, 1873; d. there, Sept. 15, 1915. Composer, pianist, and conductor. Operatic and other works.



Helen Wills—B. Chatsworth, Ill., 1898; d. there, Sept. 15, 1915. Pianist. Studied at the Cecilia Soc., Brooklyn. Won first prize in N. Y. City competition.



Leopold Wissler—B. Gladbeck, Germany, 1850; d. Dec. 10, 1915. Composer, pianist, conductor, and general director. Operatic and other works.



Edgar Weissenberg—B. Wittenberg, Germany, July 18, 1884; d. New York, Sept. 15, 1915. Composer. Studied at Vienna Conservatory and Salzburg. Also led of Gewandhaus Quartet. Director of the Leipzig Conservatory.



Julian Zekiba—B. Quito, Ecuador, June 19, 1885; d. New York, Sept. 15, 1915. Composer. Studied at the Cecilia Soc., Brooklyn. Won first prize in N. Y. City competition.

## Records of Masterpieces of Great Charm

(Continued from Page 664)

spiritually fine, which is delightful from beginning to end. The recording is excellent.

A fine example of American string quartet writing is to be found in Aaron Copland's "Two Pieces for String Quartet," played by the Dorian String Quartet (Columbia 70092-D). Particularly this is true in the *Lento molto* section, which is both a noble and moving piece. The Dorians play this music with comprehensive expression.

Not every piano student knows the "Mozart Sonatas, Opus 94," by Schubert. All six are worth to play, with the exception of the Chopin-esque No. 4. Artur Schnabel's performances of these pieces (Victor set M-684) are among the best that he

has done for the phonograph. There is some clearly articulated playing in this set; and although the tone that the pianist employs is not large, it is nonetheless subtle, variegated, even as his phrasing is skillfully contrived. This set should become a great boon to the piano student.

Krystian Zimerman, the mezzo-soprano, has recorded a program of songs (Victor set M-679), which embraces selections from Handel and Dowland to Molley and Malotte. The singer has chosen a heterogeneous group, likely to appeal only to the most catholic minded listener. Miss Zimerman is heard to better advantage in this album than heretofore on record. Her first (16778), containing Handel's *Lascio che Pianga* from "Rinaldo"; Dowland's *Come Again, Sweet Love* and Purcell's *Nymphs and Shepherds*, shows style if not an even use of the voice. Her second disc (16779) includes Chausson's

beautiful song *Les Temps des Lacs* and two Spanish numbers: Pittsburgh's *Romance de Solita* and Garrigades' *El Majo Discreto*. Her third (16780) contains John Alden Carpenter's effective *Serenade* (unpublished) and Hart's arrangement of *My Lagan Love*. Her fourth disc (16781) contains Molley's *The Ferry-Dance* and Maurice's *The Lord's Prayer*. The Spanish and Irish songs are the singer's most convincing efforts in English; but we still prefer the second disc, with the impassioned rendition of French and Spanish songs. All are sung to piano accompaniment, and an excellent balance has been maintained between the singer and her capable accompanist, Lester Hodges.

Kerstin Thorborg, contralto of the Metropolitan Opera Company, sings three German lieder (Victor disc 16696)—Brahms' *Sappho's Ode*; Wolf's *Gesang Weydas*, and Schu-

bert's *Horch, horch, die Lerch*. Although the singer is heard to advantage in the first two songs, the impression created in her recent New York recital, that she is a more gifted operatic artist than a lieder singer, borne out here.

Grace Moore gives careful and somewhat stately performances of *Depuis le jour* from "Louise" and *Mi chiamano Mimì* from "La Bohème" (Victor disc 17189). In the middle register, her voice is genuinely beautiful, but her lower range is white and the upper, particularly in the "Louise" aria, is often lacking in essential freedom. The singer enjoys excellent recording.

Nino Martinu's singing of *O sole mio* and *Santa Lucia Luntana* (Columbia disc 17197-D) is admirably accomplished. In this disc the young Italian tenor is stylistically and vocally at his best.

Arthur Fiedler and the Boston "Pops" Orchestra record two fine old American melodies on Victor disc 4502. One of these, *The Arkansas Traveller*, is one of the most intensely national tunes in our music; the other, *Chester*, by Billings (here played in an arrangement by Maggini), is a popular tune of our revolutionary times.

Mario Castelnovo-Tedesco, the Italian composer-pianist now residing in this country, makes as his first Victor disc (16449), a recording of his *Cypresses* (Remembering the Cypresses of Ugoziano di Sari). This is an example of post-impressionism of its period (1920), with a certain originality of its own. The composer is a gifted pianist.

Recommended: Mozart's *Divertimento No. 11*, in *D major*, K. 251, played by Henry Bosco and the Royal Chamber Orchestra (Royal disc 614 15); Debussy's *Iberia*, played by Coppola and the Paris Conservatory Orchestra (Victor set G-10)—the best interpretation of this work on records, although not the best recording; *Alma Stringfield's "Moods of a Moonshiner"* (Royal album 35); and Daniel Gregory Mason's "Three Pieces for Flute, Harp, and String Quartet" (Royal disc 1867-68).

Recommended: Bruno Walter's performances of Schubert's "Unfinished Symphony" (Victor set G-9) and Wagner's "Siegfried Idyl" (set G-12), made with the Vienna Philharmonic Orchestra. Of the many recordings of these works, these are unquestionably the best. Then there is Victor's release of the Dances from "Prince Igor" by Eugene Goossens and the London Philharmonic Orchestra (set G-14)—a sensitive and expressive reading, excellently recorded. The reader will do well to watch the Victor monthly release of Black Label Classics, which often contains recordings by some of the greatest names in the field. A warning to the reader, however, in connection with these and other less expensive recordings, should be ad-

vanced: recordings made prior to 1930 will not reproduce well on modern machines, nor will they have the interpretative qualities of those from 1930 onward.

## Plans for Fall Accordion Study.

(Continued from Page 705)

fingering, as this will form a valuable part of technical training.

It is important to practice the trill on the black and white keys as well as upon the white keys and for that reason we think it advisable to play in scale formation, ascending and descending the entire keyboard in all keys. More can be accomplished in this way than by having a vague practice routine; one never knows upon what part of the keyboard it may be necessary to execute the trill.

After the technical part of the trill has been perfected, we suggest that students try to accomplish tonal shading. Begin with pianissimo and increase the tone of *forte* and then diminish to *pianissimo*. This, of course, will require a perfect coordination of bellows action and finger technique to produce an even trill.

### ACCORDING



## "Why I Chose SHERWOOD Training"

"Musician-friends emphasized the importance of really professional training." "Investigation proved to me that Sherwood graduates are succeeding in all phases of music." "I wanted to share the prestige of a nationally recognized Conservatory."

"As a would-be musician you should be interested in these few reasons why other young people have selected Sherwood Ave., Chicago, Ill."

training. Your talent develops development at Sherwood!

trained instruction. Courses lead to certificates, diplomas, and degrees in piano, violin, cello, voice, organ, wind instruments, theory, composition, public school music training.

Dormitory accommodations at moderate cost. Write for catalog, 410 S. Michigan Ave., Chicago, Ill.

Institutional Member of the National Association of Schools of Music.

**SHERWOOD** MUSIC SCHOOL  
JUILLIARD SCHOOL OF MUSIC  
ERNEST HUTCHESON, President

## INSTITUTE OF MUSICAL ART

GEORGE A. WEDGE, Dean

Individual vocal and instrumental instruction. Classes in Theory, Composition, and all branches of music education.

Courses leading to diploma and B. S. and M. S. degrees in instrumental, singing, and public school music departments.

Catalog on request.

Room 122, 120 Claremont Avenue, New York

**THREE FREE COURSES**  
Triadic Principle Pedagogy (Perfect)  
Musical Theory (Perfect)  
Piano Playing (New and Different)  
SIGHT SINGING (not "do re mi")  
INTERVALS (not intervals)  
EFFA PIANO FIELD  
Barcelona 2-4559  
103 E. 86th St. (Park Ave.), New York City

40th YEAR

3 Schools—DRAMA, DANCE, OPERA—For Acting, Teaching, and Stage Management. High Grade Work—Excellent Remuneration. Louise Weisgerber, 100 W. 57th St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

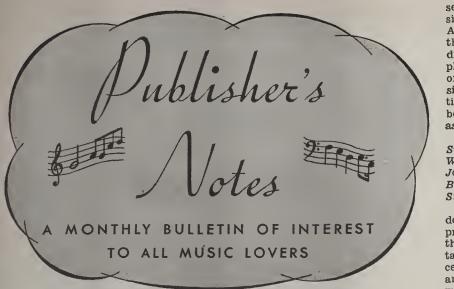
André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide, Schubert, de West 52nd St., New York

André Gide,





## Advance of Publication Offers

—October 1940—

All of the books in this list are in preparation for publication. The low Advance Offer of Cash Prices apply to all books ordered by mail or postpaid will be made when the books are published. Paragraphs describing each publication follow on these pages.

CHILD'S OWN BOOK—FOSTER—TAPER—  
CHURCH MUSIC—  
CLASSICS CHILDREN'S DUET BOOK—PRANG—BURG—  
CLASSICS FOR THE CHURCH PIANO—FARHAR  
EIGHTEEN MINIATURE SKETCHES—PIANO—  
WILSON—  
FOLK SOLO ALBUM—WOOD WIND OR BRAINS  
INSTRUMENT AND PIANO—WEBER—  
FEARLESS FEEDERS OF MOTHER GOOSE—  
JUVENILE OPERA—  
MY OWN HYMN BOOK—EASY PIANO COLL.—  
MY PIANO BOOK—RICHARD—  
ONCE-UPON-A-TIME STORIES OF THE GREAT  
MUSICIANS—EASY PIANO COLLECTION—  
PIANO MUSIC—  
SONGS FROM MOTHER GOOSE—HOMER—  
TWELVE FELINES FROM THE "WELL-TEMPERED  
CLAVICORD" (BACH)—PRANG—ED. BY  
VERGIL

composers. Among these we could include Paul Ambrose, October 11, 1868; Charles Gounod, October 18, 1818; Georges Bizet, October 25, 1838; Alphonse Gruenwald, October 26, 1854; Henry Paganini, October 27, 1876.

CHRISTMAS MUSICAL GREETING FOLDERS—  
MANY teachers of music, choir directors, and other professional musicians, over a number of years have expressed a desire for Christmas musical greeting folders that had a distinct musical character. Now is the time to think about choosing Christmas musical greeting folders for this Christmas.

There are six different designs in the set of Christmas musical greeting folders which the Theodore Presser Co. has to offer, and a set giving one with these six different folders together with envelope to match may be obtained for 25c. This nominal price is placed on the

set of six because it would not be possible to send these greeting folders "On Approval". The price of each folder with the accompanying envelope ordered individually is 5c. The price of a set of six is 25c. In lots ordered at one time, except on sample set of six at 25c. In lots ordered at one time the price is 50c, and dozen lots may be of one individual folder, or assorted, as the customer may direct, as the customer may direct, as follows:

Star Night Folder, Lyre and Wreath Folder, Joy to the World Folder, Carol Star Beams Folder, and The World in Solemn Stillness Folder.

The Theodore Presser Co. cannot understand why it will not pay any special printing on any of these folders, since the Theodore Presser Co. does not maintain a printing establishment; and for certainty of delivery as well as securing any special printing, it would be best to have it done by a local job printer. If you do not know of a local job printer consult the publisher of your local newspaper.

CHRISTMAS AND THE CHOIR DIRECTOR—  
Whether it be one, two, three or four choirs, or a church which the choir director must plan music, now is the time to do that planning; and here at the Theodore Presser Co. we are hoping that new choir director friends will be made by us this year as they give us opportunity to help them to select suitable music and then to assure required quantities from our company.

In a four-service planning, most choir directors will want two or three Christmas anthems and one or two Christmas songs for the first Sunday evening service. For the first Sunday evening service a Christmas cantata for complete presentation of the Christmas story will be the usual choice. For the second Sunday morning in most cases it will be either a complete new program of Christmas anthems or a new solo. The fourth service, or the second Sunday evening service, in most cases is likely to line up with the fourth service of candle-light or a Christmas Eve service. A variety of Christmas music carried in this variety of Christmas music carried in this variety of Christmas music will be all of these special Christmas music needs, whether the choir be mostly untrained singers who represent perhaps the best or most willing singers in the church, or whether the choir be a highly trained group of gifted singers with the most expert direction.

The choir director has the choice of two ways of making acquaintance with Christmas music in order to select for the choir. One is to send a postal request for a list of Christmas anthems, Christmas solos, and Christmas songs, and when these are received write out an order requesting a single copy of any anthem, solo, or cantata selected from these lists, specifying that these single copies be sent "On Approval" with return privilege. The other procedure is simply to write to us, addressing our company to: Theodore Presser Co., 1712 Chestnut Street, Phila., Pa., telling us the approximate ability of your choir, the approximate availability of your choir, some of the selections your choir has sung, and requesting that our church music specialists send a selection of Christmas music—anthems, cantatas,

solo, etc., "On Approval". When you ask us, "What is 'On Approval'?" it tells us that you want us to return any or all of the numbers so secured, if you do not care to keep them. Christmas music secured "On Approval" may be kept only a maximum of 30 days for examination, and in all cases "On Approval" Christmas music so returned must teach us before Christmas to be credited against the standing charge on our books. The nominal postage costs in our sending the music is, of course, a small item the customer must bear.

Since many of our choir director friends have Christmas music in their possession, those friends will be glad to know that the following are new titles that will be available this season:

### ANTHEMS AND CAROLS

Christ Has Come, O Sing His Glory (SATB)—  
By Lawrence Keating (No. 21425) ..... 40c  
Coronation, The (SATB) Ancient Irish Carol—  
Arr. by H. P. Hopkins (No. 21424) ..... 10  
Dawn, Gondoliers, Venetian Love Songs and  
Carols (SATB) ..... 40c  
arr. by H. P. Hopkins (No. 21425) ..... 12  
Dawn, Gondoliers, Venetian Love Songs and  
Carols (SATB) ..... 40c  
arr. by H. P. Hopkins (No. 21426) ..... 15  
Christmas Street (SATB a cappella) By  
Lawrence Keating (No. 21427) ..... 15  
The Little Jesus of Braga (SATB a cappella)  
By Lawrence Keating (No. 21428) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21429) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21430) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21431) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21432) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21433) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21434) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21435) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21436) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21437) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21438) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21439) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21440) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21441) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21442) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21443) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21444) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21445) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21446) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21447) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21448) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21449) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21450) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21451) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21452) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21453) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21454) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21455) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21456) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21457) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21458) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21459) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21460) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21461) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21462) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21463) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21464) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21465) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21466) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21467) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21468) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21469) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21470) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21471) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21472) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21473) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21474) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21475) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21476) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21477) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21478) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21479) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21480) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21481) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21482) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21483) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21484) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21485) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21486) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21487) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21488) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21489) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21490) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21491) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21492) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21493) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21494) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21495) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21496) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21497) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21498) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21499) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21500) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21501) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21502) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21503) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21504) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21505) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21506) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21507) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21508) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21509) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21510) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21511) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21512) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21513) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21514) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21515) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21516) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21517) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21518) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21519) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21520) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21521) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21522) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21523) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21524) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21525) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21526) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21527) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21528) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21529) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21530) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21531) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21532) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21533) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21534) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21535) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21536) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21537) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21538) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21539) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21540) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21541) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21542) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21543) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21544) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21545) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21546) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21547) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21548) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21549) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21550) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21551) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21552) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21553) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21554) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21555) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21556) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21557) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21558) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21559) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21560) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21561) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21562) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21563) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21564) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21565) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21566) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21567) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21568) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21569) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21570) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21571) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21572) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21573) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21574) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21575) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21576) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21577) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21578) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21579) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21580) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21581) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21582) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21583) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21584) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21585) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21586) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21587) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21588) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21589) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21590) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21591) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21592) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21593) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21594) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21595) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21596) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21597) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21598) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21599) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21600) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21601) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21602) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21603) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21604) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21605) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21606) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21607) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21608) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21609) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21610) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21611) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21612) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21613) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21614) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21615) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21616) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21617) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21618) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21619) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21620) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21621) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21622) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21623) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21624) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21625) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21626) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21627) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21628) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21629) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21630) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21631) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21632) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21633) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21634) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21635) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21636) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21637) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21638) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21639) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21640) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21641) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21642) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21643) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21644) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21645) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21646) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21647) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21648) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21649) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21650) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21651) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21652) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21653) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21654) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21655) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21656) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21657) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21658) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21659) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21660) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21661) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21662) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21663) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21664) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21665) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21666) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21667) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21668) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21669) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21670) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21671) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21672) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21673) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21674) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21675) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21676) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21677) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21678) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21679) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21680) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21681) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21682) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21683) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21684) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21685) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21686) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21687) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21688) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21689) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21690) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21691) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21692) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21693) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21694) ..... 15  
Sweetest of All (SATB) ..... 15  
arr. by H. P. Hopkins (No. 21695) ..... 15  
Sweetest of All (SATB

MY OWN HYMN BOOK, *Favorite Hymns in Easy Arrangements for Piano*, by Ada Richter. The student's desire to play hymns is frequently manifested in the classroom as a result of Sunday School attendance. This type of pupil is extremely happy when his desires are gratified and, as a rule, the pupil's family is equally well pleased. Arrangements of hymns and psalms. Teachers know that the fascination of chord playing also seems to grow hand in hand with one's musical development.

Those who are so well acquainted with Ada Richter's knowledge of the needs of the student and capable of appreciating her work will find this volume best-seller. The pieces are suitably arranged and carefully selected such as *Onward Christian Soldiers*, *Rock of Ages, Jesus Lover of My Soul*, *Nearer, My God, to Thee*, *Sun of My Soul*, *Holy, Holy, Holy Jesus*, *Saviour, Praise Me*, *Jesus, Lover of My Soul*, for the Christmas, Easter and Thanksgiving seasons.

Orders for single copies may be placed at the special advance of publication cash price of 30 cents, postpaid; sales will be confined to the United States and its Possessions.

FIRST SOLO ALBUM, *For Wood Wind or Piano*, by Carl Weber.

—Most of us remember the time when we first played a well known tune on our chosen instrument as the most thrilling moment in our musical experience. The progressive teacher now employs the entire technique of solo playing, as a most stimulating start to study, skill and recreation. This is especially helpful and intriguing to the student when playing pieces which have been sung, or perhaps whistled, before taking up the study of the instrument.

The author of this book, Mr. Carl Weber, has made the easiest possible arrangements of these pieces for the respective solo books listed below, with all necessary phrasing and expression marks supplied. More than fifty well known songs are included, such as *Waltz of the Blue Danube*, *Waltz from "Finlandia"*, *At the same Time*, *Valje Trieste*, *Country Gardens*, *Dark Eyes*, *Dream of Love*, and *Merry Widow Waltz* will be found in this volume.

Four different Solo Books will be published as follows:

Solo Book for C Instrument (Suitable for Flute, Oboe, or C Melody Saxophone)

Solo Book for B-flat Instrument (Suitable for Cornet, Trumpet, Soprano Saxophone, Tenor Saxophone, Clarinet, Baritone (Treble Clef), or Trombone (Treble Clef))

Solo Book for E-flat Instrument (Suitable for E-flat Clarinet, Alto Saxophone, Baritone Saxophone or Alto Horn)

Solo Book for Bass Clef Instrument (Suitable for Baritone, Euphonium, Trombone, Bassoon, or Bass, Book for Piano Accompaniment).

The advance of publication cash price for Solo Books and Acc. Companions is 50 cents postpaid. If single copies of any of the other Solo Books are desired, they may be ordered by adding 25 cents for each.

GIFT SUBSCRIPTIONS FOR THE HOLY DAYS.—If you wish to save money and at the same time give a highly attractive gift, why not subscribe to THE ETUDE and have it sent to you during the year a generous number of issues, less than one per month, and all this at a cost of less than \$1.00 per month. Send me next to nothing. How? I got \$1.00 back to me in one cent a day and at the end of two months I had my \$1.00 for about eight months. I bid the piano teacher for the Etude \$1.00 for the little ones with an Etude Savings Bank!

ADVANCE OF PUBLICATION OFFERS WITHDRAWAL.—Announce THE ETUDE weeks announced in recent months as in preparation for publication two, which received special attention because of the immediate need for them, are now ready for distribution to advanced subscribers. The arrangement is a general withdrawal of books from the advance of publication offers, a brief description of each is given. These books are placed upon the market at a fair retail price and copies of them may be obtained from your local dealer, or special copies are available from the Presser for examination with full return privileges.



*Lessons from a Famous Master*  
Metropolitan Opera Prima Donna Zinka Milanov, in her first solo book, as well as for her voice, tells how she marched from the stage to the concert platform, the way of a great teacher, the famous Weston, and the chaperone preparing a program for the approaching holidays. It will prove especially attractive to the volunteer choir with soloists of average ability. All chorus parts are in a medium key, and there are 4 solos, 3 duets, a trio and 3 short recitatives, besides a carol and the 5 chorus numbers. Price, 60 cents.

THE LAST INSTALMENT OF THE HISTORICAL PORTRAIT SERIES is given in this issue of THE ETUDE. We refrain from saying the *Historical Portrait Series* is completed with this issue, because it is not yet to come. It will be a continuous presentation of new celebrities arising constantly on the musical horizon, as well as the presentation of portraits of other musical celebrities of past and present whose names are well known. Vernon Arvey has presented a most interesting musical pictorial presentation of great masters.

THESE AMAZING SOUND EFFECTS IN RADIO—Everyone says, "I can't believe it," the script calls for a faint noise. Very faint, before the mike goes dead, and crinkle it over the wind machine." This is only one of the other. Of course, the great artists, the great conductors, the great soloists, have always known this. Vernon Arvey has presented a most interesting musical pictorial presentation of great masters.

SCHOLARSHIPS IN DANCING, LANGUAGES, and special stage work have been founded by the Metropolitan Opera Guild, for young singers of the Company whose earnings do not yet permit them to find much extra expenses.

WHAT THE PIANIST OF TOMORROW MUST POSSESS—John T. Trotter, disciple of Padre Pio, and ten other pianist-pedagogues, through the piano students of tomorrow will not need.

SCHUMANN'S UNFORGETTABLE DREAM PICTURE—Who can ever cease to thrill with Schumann's *Scenes from Goethe's Faust* and *Prophet*, which depicts the "Fairy Bird" as he sits on the couch and sings about the Dutch. An American pianist, has written a piano piece which is a copy of Schumann's composition, which is presented in the November issue, together with the composition.

ARE YOU THE MUSIC YOU WANT?—"I wish you would write a card of pieces I wanted," writes a reader. Of course, but in the eighties of everybody every year, there are more than 1000 pieces to choose from during the year a generous number. Just send me a list of the pieces you want, and all this at a cost of less than one cent a day, and all this for about nothing. How? I got \$1.00 back to me in one cent a day and at the end of two months I had my \$1.00 for about eight months. I bid the piano teacher for the Etude \$1.00 for the little ones with an Etude Savings Bank!

CHANGE OF ADDRESS.—We should be advised at least four weeks in advance when an address is changed. Please send both old and new addresses so that proper changes may be made in our office. This will insure copies reaching you regularly.

TIME TO RENEW.—Most subscriptions for THE ETUDE expire in the fall. Don't forget to renew. "Procrastination is the thief of time" and means if the renewal is delayed, service will be interrupted. The price of a year's subscription is only \$2.50, two years \$4.00. Keep up-to-date with affairs musical through having THE ETUDE visit you regularly every month.

SWINDLERS ARE AT WORK.—Beware of the stranger who offers THE ETUDE MUSIC MAGAZINE at a special price. Look out for the "agent" or "representative" who is working his way through college or the solicitor who has bargains to offer. Many fine men and women earn their livelihood by taking subscriptions to THE ETUDE. These individuals carry credentials which should easily show you. Agents only receive lists from reputable subscription agencies. If in doubt, take the name and address of the agent, send the full price of the magazines offered to us and credit will be given to him. We are in daily receipt of complaints from music lovers everywhere who have been imposed on, so be on your guard. We cannot be responsible for the work of swindlers.

## The World of Music

(Continued from Page 651)

THE ETUDE

# The Needs of...

## THE PIANO TEACHER

### Always Have Been Paramount with THEODORE PRESSER CO.

The Theodore Presser Co. does not confine itself to exploiting only one method or course of instruction, but offers piano teachers a choice of a wide variety of teaching materials, the majority of which reached publication as the result of successful studio testings by progressive, practical teachers.

PREPARATORY PIANO BOOKS FOR PRE-SCHOOL BEGINNERS	RETAIL PRICE	PREPARATORY PIANO BOOKS FOR PRE-SCHOOL BEGINNERS	RETAIL PRICE	FOR 7 TO 9 YEAR OLD BEGINNERS	RETAIL PRICE	FOR 7 TO 9 YEAR OLD BEGINNERS	RETAIL PRICE
(4 sets of open end books)		(Continued)		(Continued)		(Continued)	
MUSIC PLAY FOR EVERY DAY— <i>Complete in One Book</i>	\$1.25	MUSIC PLAY FOR EVERY DAY— <i>Complete in One Book</i>	\$1.25	BEGINNER'S PIANO BOOK—School for the Piano, Vol. 1	1.00	ADVENTURES IN MUSIC LAND	1.00
— <i>Book 1</i>	.40	— <i>Book 1</i>	.40	BY ELLA KETTERER		BY ELLA KETTERER	
MUSIC PLAY FOR EVERY DAY— <i>Book 2</i>	.40	MUSIC PLAY FOR EVERY DAY— <i>Book 2</i>	.40	Gives piano players a great variety of materials and plan of instruction used with such great success by Mrs. Goryn during her 25 years of teaching. Includes interesting pieces and teacher and pupil duets.		BILBRO'S FIRST GRADE BOOK	1.00
— <i>Book 3</i>	.40	— <i>Book 3</i>	.40	BY MATHILDE BILBRO		BY MATHILDE BILBRO	
MUSIC PLAY FOR EVERY DAY— <i>Book 4</i>	.40	MUSIC PLAY FOR EVERY DAY— <i>Book 4</i>	.40	With MILDRED ADAIR		ADVENTURES IN MUSIC LAND	1.00
— <i>Book 5</i>	.75	— <i>Book 5</i>	.75	Adair's first piano book for little tots. There are many teachers who consider this the best piano book for little children. It is a good piano book for young piano beginners starting with both clefs, and it is illustrated. Open piano.		BY MILDRED ADAIR	
PLAYTIME BOOK	.75	PLAYTIME BOOK	.75	Open piano.		BY MILDRED ADAIR	
TUNES FOR TINY TOTS	.75	TUNES FOR TINY TOTS	.75	Although this may be used by some parents or some older children, it is particularly fine for the 3 to 10 year old. It contains first piano study joyous play with piano pieces and some simple piano pictures. There are many illustrations and some cut-out pictures. Altogether, with its interesting piano pieces, it is a good piano book for young piano beginners starting with both clefs, and it is illustrated. Open piano.		BY JOHN M. WILLIAMS	1.00
BY JESSIE L. GAYNOR & M. R. MARTIN	.60	BY JESSIE L. GAYNOR & M. R. MARTIN	.60	First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
A long-handling favorite and a pioneer piano book, the first piano book ever published, containing material on teacher, piano, and pupil.		A long-handling favorite and a pioneer piano book, the first piano book ever published, containing material on teacher, piano, and pupil.		First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
BILBRO'S "MIDDLE C" KINDER-GARDEN BOOK	.75	BILBRO'S "MIDDLE C" KINDER-GARDEN BOOK	.75	First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
BY MATHILDE BILBRO		BY MATHILDE BILBRO		First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
This is a great favorite in piano instruction. Has piano pieces for the first year, and is acceptable for private or class use, and is a "both-clefs-from-the-start" book.		This is a great favorite in piano instruction. Has piano pieces for the first year, and is acceptable for private or class use, and is a "both-clefs-from-the-start" book.		First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
MUSIC INSTRUCTION BOOKS OF STUDIES—Volume One—(Matthews)	1.25	MUSIC INSTRUCTION BOOKS OF STUDIES—Volume One—(Matthews)	1.25	First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
MUSIC PLAY FOR EVERY DAY		MUSIC PLAY FOR EVERY DAY		First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
Although this very popular piano instruction book is not included in the preceding list for Pre-School Beginners, it belongs in this list also. It has 20 very music pieces, and is a good piano book for the first year. The initial volume in his famous "Year by Year" course, it is excellent for both private or class instruction. Open piano. Teacher's Manual on this book sent free on request.		Although this very popular piano instruction book is not included in the preceding list for Pre-School Beginners, it belongs in this list also. It has 20 very music pieces, and is a good piano book for the first year. The initial volume in his famous "Year by Year" course, it is excellent for both private or class instruction. Open piano. Teacher's Manual on this book sent free on request.		First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
BY JOHN M. WILLIAMS		BY JOHN M. WILLIAMS		First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
Perhaps no other piano book so definitely considers the tastes and needs of beginning high and senior high and senior high school ages.		Perhaps no other piano book so definitely considers the tastes and needs of beginning high and senior high and senior high school ages.		First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
GROW-UP BEGINNER'S PIANO BOOK		GROW-UP BEGINNER'S PIANO BOOK		First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
BY W.M. FELTON		BY W.M. FELTON		First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00
This well-arranged piano book is especially arranged to aid the growing-up piano teacher.		This well-arranged piano book is especially arranged to aid the growing-up piano teacher.		First year at the piano	1.00	BY JOHN M. WILLIAMS	1.00

MUSIC TEACHERS GRANTED DISCOUNTS, EXAMINATION PRIVILEGES, AND THE CONVENIENCE OF A CHARGE ACCOUNT.

1712 CHESTNUT STREET

THEODORE PRESSER CO.

PHILADELPHIA, PA.

Piano Teachers Are Invited to Send a Postal Request for Our Free Thematic Catalogs Showing Portions of Good Teaching Pieces

# New PHILCO Inventions bring you *new delights* in the enjoyment of Radio and Recorded Music!



**New Radio Circuit...**  
reduces noise and interference  
by 5 to 1. Brings in Europe 5 times  
stronger, 5 times easier to tune!

**PHILCO 300X Radio Console** (above). One of a wide selection of radio console designs. Powerful 5-tube circuit, no kind of Overseas Wave-Band that brings in Europe 5 times stronger and clearer, and Built-In American and Foreign radio reception. Eight Electric Push Buttons. Large, impressive cabinet of highly figured Walnut. No installation; just plug in and play. Yours for only \$6.95 down. *Liberated trade-in allowances.*

**PHILCO 500P Radio-Phonograph** (right). Philco's new, history-making achievements are yours of a popular price in this amazing 9-tube Philco Photo-Electric Radio-Phonograph. Plays any record on a beam of light. Floating, permanent jewel—no needles to change. Tilt-Front Cabinet, no lid to raise, no dark, awkward compartments. Automatic Record Changer for 12 records. American and Foreign radio reception with new kind of Overseas Wave-Band. Handmade cabinets of costly, hand-rubbed Walnut woods. A sensational value and yours for only \$22.95 down. *Liberated trade-in allowances.*

**PHILCO 255T** (below). The finest table model radio money can buy. Powerful 9-tube circuit gives amazing sensitivity and selectivity. Lovely Walnut cabinet. Only \$5.95 down.



*Every 1941 Philco is Built to Receive Television Sound and Frequency Modulation . . . the Wireless Way* when used with Philco Television Picture Receiver or FM Converter.

See and hear the new **PHILCO** Radios, Radio-Phonographs and Auto Radios...**FROM \$9.95 to \$395**...now on display at your nearest Philco dealer!

Whether you choose a radio or radio-phonograph, the Philco you buy today is a *new kind* of musical instrument... thanks to the genius of Philco engineers. Exclusive 1941 inventions have made tone more glorious, performance more thrilling and have brought you amazing improvements in use and convenience.

A **brand-new radio circuit** makes foreign reception five times stronger, clearer and easier to tune. Selectivity is doubled, noise and interference are reduced by 5 to 1. With more tubes, bigger speakers and lovely cabinet designs, the 1941 Philco excels in all that has made it *America's Favorite Radio!*

The new **Philco Photo-Electric Radio-Phonograph** plays any record on a **BEAM OF LIGHT**... a new miracle of radio science! The pointed, scraping jewel is gone. Instead, a rounded jewel

that *never needs changing* floats gently over the record grooves and reflects the music on a light beam from a tiny mirror to a photo-electric cell. *Record life is increased by ten times*... you can enjoy your valuable records for 700 playings without fear of wear! And never have you heard such glorious tone... rich, deep "low," clear, brilliant "highs," unmarred by surface noise!

The **Tilt-Front Cabinet** gives you new convenience. Nolid to raise, no need to remove decorations, nodark, unhandy compartments. Just tilt the grille forward and place your records in the cabinet and without groping. *Only Philco has it!*

**Make Your Own Records at Home.** The Philco Home Recording Unit is optional equipment with every Philco Photo-Electric Radio-Phonograph. Record family voices, radio programs, many fascinating uses!

## Music on a Beam of Light!

No needles to change...Records last 10 times longer!  
New Purity of Tone!

